

# THE AMERICAN ORGANIST

MAY 2008



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The acclaimed young English organist William Whitehead is Organ Professor at Trinity College of Music and Music director at St. Mary's Church, Bourne Street, both in London. Previous positions included seven years teaching at the Royal Academy of Music in London, service on the music staff of Westminster Abbey and later of Rochester Cathedral, and assisting John Eliot Gardiner with the famed Monteverdi Choir.

He won first prize at the Odense International Organ Competition in Denmark in 2004, and holds many other awards and honors. He has performed in South Africa, France, Denmark Russia, Scotland, as well as extensively in England at major venues and festivals including those in Litchfield, Cheltenham, and Hampstead and Highgate.

He is a graduate of University College, Oxford, where he was Organ Scholar, and of the Royal Academy of Music, with a further graduate degree from King's College London. Organ teachers have included Dame Gillian Weir, Naji Hakim, David Sanger, David Hill, James O'Donnell, and David Titterington.

His seventh compact disc release, "Dances of Life and Death" on the Chandos label, won Five Stars from the magazine *BBC Music*, the Diapason Découverte award in France, and was his first entirely solo recording. His next solo CD was released by Herald late in 2007 and coincided with a feature article on the organist in the international journal *Choir & Organ*.



# William Whitehead concert organist

"Whitehead's compelling playing represents advocacy of a high order."

(*BBC Music Magazine*)

"Whitehead plays with clarity and authority...rhythmically incisive playing."

(*MusicWeb International*)

"England seems to have a knack of developing young organists who become quickly proficient in the French literature. I hope to hear more from this excellent talent."

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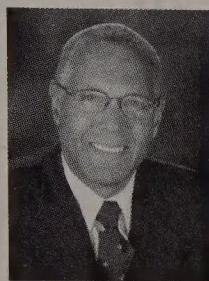
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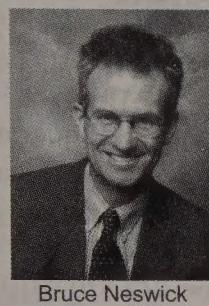
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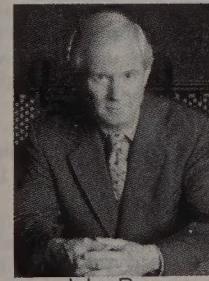
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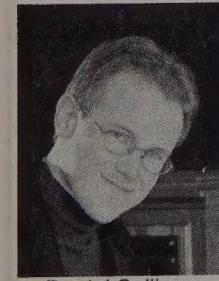
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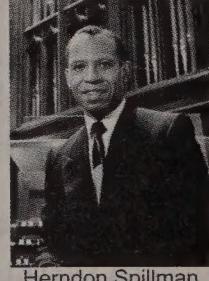


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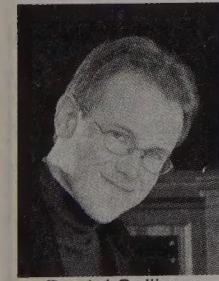
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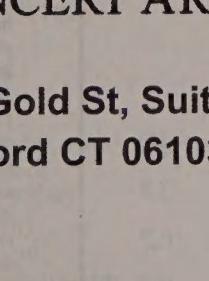
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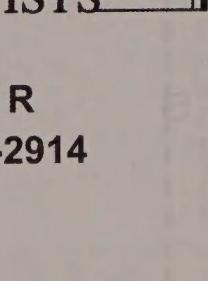
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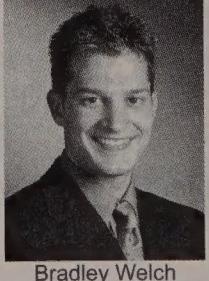
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# THE AMERICAN ORGANIST

Official journal of the American Guild of Organists and the Royal Canadian College of Organists, dedicated to furthering their ideals, objectives, and cultural and educational aspirations.  
Official magazine of the Associated Pipe Organ Builders of America.

MAY 2008 VOL. 42 NO. 5

## FEATURES

AGO National Convention	14
RCCO National Convention	24
Commentary HAIG MARDIROSIAN	28
Working with Aging Singers DONALD CALLEN FREED	76
AGO Region IX Midwinter Conclave JANE SMITH, CAGO	78
Christopher le Fleming DAVID FRANCIS URROWS	80
Transposition: Not a Four-Letter Word KENNETH GRINNELL, FAGO	82
Remembered Music Sounding THOMAS H. TROEGER	84
An Afternoon with Arnold Schoenberg MAX MILLER, FAGO	95
Organ Camp: A Ten-Year Retrospective ANGELA KRAFT CROSS, AAGO	96
Professional Development Forum W. JAMES OWEN	98
Storytelling Through Music SUSAN FERRÉ	99
Easy Service Music MARILYN KAY STULKEN	102
The Last Page	112

## COVER

Edenton Street United Methodist Church Raleigh, North Carolina ORGUES LÉTOURNEAU LTD.	58
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## DEPARTMENTS

Letters	30
AGO/RCCO Chapter/Centre News	34
Pipings	62
Reviews	87
New Organs	100
Recitals	104
Calendar	106
Classified	107
Positions Available	108
Advertisers	111

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# American Guild of Organists

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The Clarence Dickinson Society was established in 1997 to honor those members and friends of the AGO who have included the Guild in their wills or estate plans. Won't you join us?

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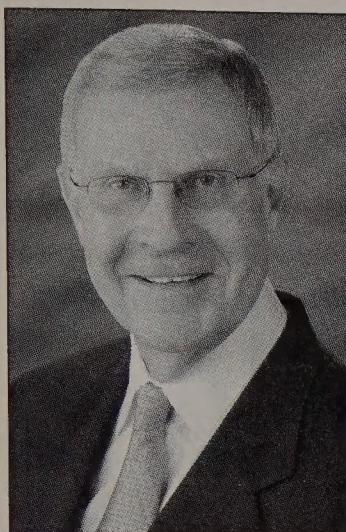
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if the Guild is not remembered by you?*

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## FROM THE PRESIDENT



### Exciting Times Ahead

IT CAN BE a bit unnerving to have Lent and Easter follow Christmas so quickly. But there is a bright side. The spring months are now comparatively less demanding and enable a more moderately paced conclusion to the season's activities with time to plan for summer and the 2008–2009 program year. Do not expect this luxury again. I recently read that the last time the Spring Equinox placed Easter this early was in 1913, and the next will be in the year 2160. (In the year 2285 it will be even a day earlier.)

The dedicated members of the Twin Cities Chapter are working diligently to finalize myriad details as they prepare to welcome us to the National Convention in June. Exciting programs in a series of stunning venues have been planned. The professional and personal benefits of these biennial gatherings are well known. If you have not yet registered, now is the time!

During the Convention we will inaugurate the "International Year of the Organ." This ambitious project will be the most concerted effort in history to bring organs and organ music to the attention of the public. The AGO is being joined in this effort by other organizations and presenters in various parts of the world. Many chapters are planning an entire season of events designed to increase public awareness of the organ, especially organs in their areas. On Sunday, October 19, we urge all chapters to be a part of "Organ Spectacular"—the largest organ recital ever presented. Details and helpful materials are available from Headquarters. Deep appreciation is extended to Vice President Margaret Evans and her committee for shepherding this enormous undertaking. We are also grateful for the assistance of the Development Committee and several levels of invaluable support from our excellent and dedicated Headquarters staff.

It is spring in an even-numbered year, a time to exercise your duty and privilege to vote in the current AGO election. Last month (starting on page 56) you read statements by the candidates for National Office and Regional Councillor positions. I hope you have considered these and voted. It is easy and quick to vote online, or by using the paper ballot provided in the magazine. Several major positions are to be filled this year, and it is up to you to choose the candidates you feel will lead the Guild forward. The people elected will be installed at the Annual Meeting during the Twin Cities Convention. This will take place, along with some wonderful music and several surprises, in the magnificent Central Lutheran Church on Wednesday afternoon, June 25. If you are attending the Convention, your presence at the meeting is very much desired. You'll be glad you came!

A handwritten signature in cursive script that reads "Fred Swann".

P.S. If you are unable to attend the Convention, you may wish to take advantage of one of the many Summer Courses and Workshops being held throughout the nation and abroad. (See page 86 in the April TAO.) Learning is a continuing process.

### National Officers and Councilors Society (NOCS)

We have sent invitations to those eligible for membership. If you have served as a national officer or regional councilor and have not received an invitation, please contact Margaret Evans at [mevans@mind.net](mailto:mevans@mind.net) or Lois Toeppner at [toeppner4@charter.net](mailto:toeppner4@charter.net). We will have a meeting and reception at the Minneapolis convention. Please check your daily newsletter or the announcement board for details.

American  
Guild of  
Organists

an  
international  
organ  
celebration  
2008-2009



## Organ Spectacular

19 October 2008

# The International Year of the Organ Will begin next month!

**Mark Your Calendars Now and  
Design Chapter Events to Celebrate Throughout the IYO**

**LAUNCH** your celebration with an educational event to attract new listeners to the organ  
**PRESENT** a stunning **Organ Spectacular** event on October 19

**Include** "Ornament of Grace," the winning composition in our competition by Bernard Sanders for organ and C instrument. (Available late May at Concordia Publishing and National Convention. Go to: [www.agohq.org/os](http://www.agohq.org/os) for info on 2nd & 3rd place winning music.)

**Include** the commissioned organ work of Stephen Paulus (availability tba)

**LIST** your Organ Spectacular event on the AGO Web site, [www.agohq.org/os](http://www.agohq.org/os)

(Note: July 15 deadline for inclusion in the October TAO and on the AGO OS Web site)

**program** events throughout the year to attract your community's potential audience  
**coordinate** a program with your local organbuilder or technician  
**schedule**, with your local digital builder or representative, a program in a shopping mall or a "very public" place

**submit** your chapter/institution's Web site info with your IYO events to [www.agohq.org/ryo](http://www.agohq.org/ryo)

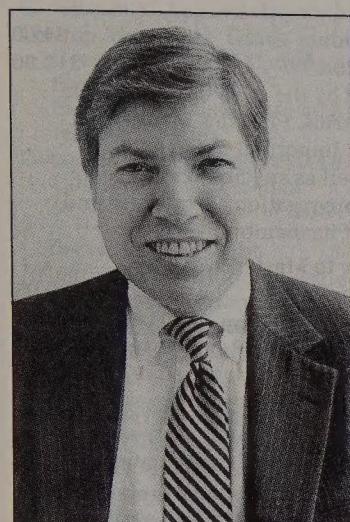
**DEVELOP** a listing of your local media contacts and regularly keep them apprised of your IYO celebratory events.

### Curious Fact:

To the best of our knowledge there had never been an organ pipe heard on the continent of Antarctica. This was remedied when Margaret Evans and Barbara McKelway (right) stepped on that continent "tooting" an organ pipe in February 2008.



# FROM THE EXECUTIVE DIRECTOR



## Enrollments of Organ Majors 2006–2008

In May of each year we publish statistics about the enrollments of organ majors as compiled by Higher Education Arts Data Services, an organization that conducts detailed research analyses for the National Association of Schools of Music. The data that appear below reflect the reported number of organ majors enrolled in NASM schools for the fall semesters of each year shown. The figures are based on the annual reports submitted by NASM member institutions.

This year, thanks to the professional courtesy of NASM research associate Mark Marion, we are able to provide updated figures for both 2006–2007 and 2007–2008. As you can see, at every academic level enrollment figures for organ majors increased from the fall of 2005 to the fall of 2006 and then retreated in the fall of 2007 to figures approximating those in the fall of 2005. The number of students enrolled as organ majors in the fall of 2007 reflect the lowest reported counts for Baccalaureate degrees (236) and Master's degrees (116) since we began reporting these numbers annually. On the other hand, the fall 2006 figure of 168 students enrolled as organ performance majors in doctoral programs is the highest that number has reached in well over a decade.

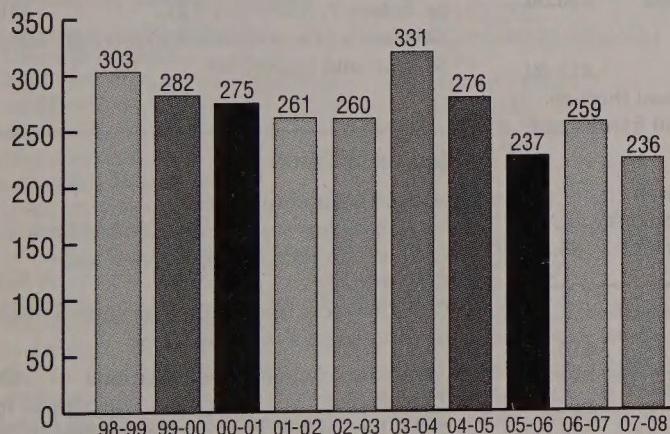
As Mr. Marion has pointed out, the number of institutions participating in the HEADS survey varies from year to year, so trying to infer trends through direct comparison of the numbers from year to year may not be entirely viable. Trend reports would be more accurate if they compared data from year to year on a recurring set of participants. HEADS researchers are working to develop such statistics.

The Guild now offers a very basic, online listing of all college, university, and conservatory programs where organ is taught. Many hundreds of schools are listed alphabetically within each state on our Web site. We welcome the opportunity to publish specific contact information for each school at no charge, and we will also accept paid advertising for organ programs at sharply reduced fees. Please contact Harold Calhoun ([hc@agohq.org](mailto:hc@agohq.org)) to enhance your school's listing. The huge list of schools affiliated with at least one organ teacher can be found at <http://www.agohq.org/education/schools.html>. Information about advertising organ programs can be found at <http://www.agohq.org/education/schools-ad-rates.html>.

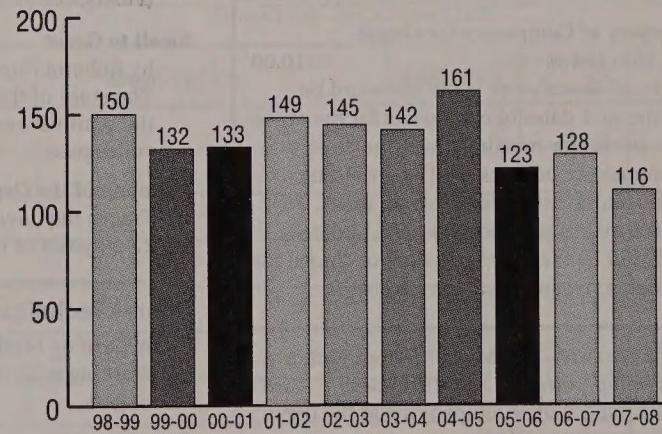
As a final reminder, organ students, organ teachers, administrators of organ programs, and anyone who cherishes the King of Instruments are encouraged to take part in the International Year of the Organ 2008–2009, and be involved in an organ performance on October 19, 2008, under the banner, Organ Spectacular. These initiatives provide countless opportunities to introduce the organ to students of all ages.

### Enrollments of Organ Performance Majors by Degree

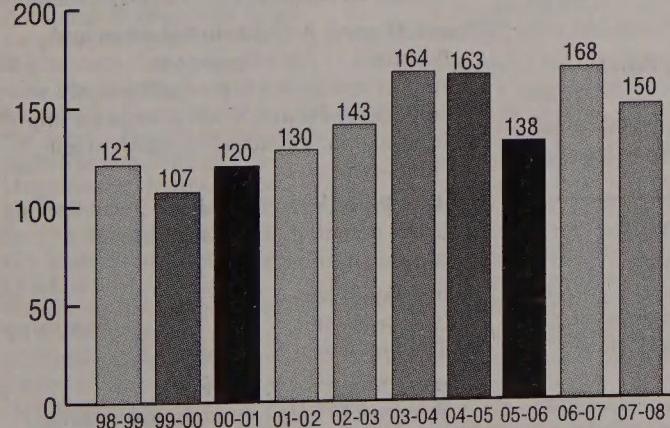
#### Baccalaureate



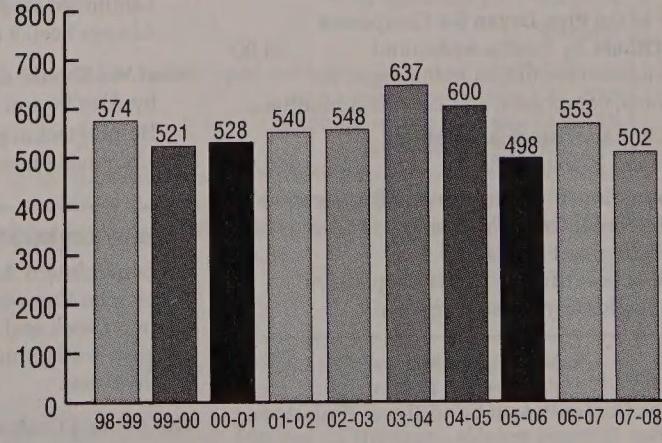
#### Master's



#### Doctorate



#### Total



A handwritten signature in black ink that reads "James Thomas Sawyer".

# AGO RESOURCES

## **THE AMERICAN ORGANIST (TAO) and Official AGO Publications**

THE AMERICAN ORGANIST MAGAZINE, published monthly, is the most widely read journal devoted to organ and choral music in the world.

One-year subscription                    U.S. \$56  
    Foreign and Canada \$74

Single copies of THE AMERICAN ORGANIST Magazine (indicate month and year when ordering) \$5.00  
TAO in microform: ProQuest Information and Learning, 300 North Zeeb Road, Ann Arbor MI 48106

TAO Ten-Year Index (1967–1977)        \$2.50  
TAO 20-Year Index (1967–1987)        \$5.00  
TAO Slipcase (maroon; holds 12 issues)    \$25.00  
(Shipping Included)  
AGO Membership Brochure                    Free  
AGO Group Insurance Plans brochure     Free

## **Organ Music/Essays/Catalogs**

**Bach: Problems of Performance Practice in the Organ Chorales** by Thomas Harmon        \$30.00  
(4 CDs) Places the listener in the context of the composer and improviser at the time of Bach.

**Bach: The Spiritual Man** by John Ferguson        \$10.00  
(CD) Explores the inner life of Bach as a means of reflecting on the purpose of church music and musicians today.

**Catharine Crozier—The Master Series, Vol. 1**  
Showcases Dr. Crozier as performer        \$20.00  
and teacher (videocassette or DVD).

**Conversations with David Craighead (CD)**  
David Craighead discusses teaching        \$10.00  
the organ with the Committee on Educational Resources. This CD also contains recordings of original lessons.

**A Directory of Composers for Organ**  
by John Henderson                            \$110.00  
This reference work is the last word on names and dates of composers for the organ. It is useful for tracking down the elusive composer or piece as well as providing useful information for program notes. The directory has just recently been updated and will be the reference work of choice for students, organists, and organ lovers.

**Frederick Swann—The Master Series, Vol. 3**  
Mr. Swann performs and discusses        \$20.00  
the challenges of accompanying at the organ (videocassette or DVD).

**Gerre Hancock—The Master Series, Vol. 4**  
Dr. Hancock improvises, conducts the        \$20.00  
choir, and performs (DVD).

**A Guide to the Pipe Organ for Composers and Others** by Sandra Soderlund        \$8.00  
A concise introduction to the organ for students, composers, and church committees.

**Introduction to Historical Tunings**  
by Robert F. Bates (CD)                    \$10.00

**An Introduction to Repertoire and Registration for the Small Organ** by Marilyn Stulken and Catherine Fischer        \$8.00  
Small is beautiful! Includes a repertoire list and glossary for new organists.

### **Master Series**

The Guild's "Master Series" is an ongoing project of the Committee on Educational Resources. The series features notable organists in recital and workshop presentations. The first four volumes may be purchased together for \$75 (shipping included).

## **Marie-Claire Alain—The Master Series, Vol. 2**

Two masterclasses filmed during Mme. Alain's 40th anniversary tour of the U.S. (videocassette or DVD).

## **National Competition in Organ Improvisation**

This CD and booklet present the final round in the Guild's national competition at the 2002, 2004, and 2006 conventions.

### **NYACOP Winners' CDs**

<b>Timothy Olsen Organ Recital</b>	\$10.00
The 2002 NYACOP winner plays Bach, Rorem, Franck, Bizet, and others on this CD.	
<b>Yoon-mi Lim Gifts from Above</b>	\$10.00
The 2004 NYACOP winner plays Bach, Liszt, Brahms, and Alain on her first CD.	
<b>Scott Montgomery Water and Light</b>	\$10.00
The 2006 NYACOP winner plays Vierne, de Grigny, Bach, Messiaen, and others.	

## **Organ Music of Black Composers** by Eugene

Hancock (booklet and CD)                    \$15.00  
Exciting repertoire every organist should know.

## **Playing Dieterich Buxtehude's Works**

Rhetorically by Leon Couch (3 CDs)        \$25.00  
A stimulating discussion of the historical, theoretical, and practical aspects of musical rhetoric in Buxtehude's music.

## **Playing the Organ Works of Bach**

by Peter Williams. Essays on the        \$12.00  
music and world of Bach the composer.

## **Presenting Concerts in Your Church and Community** by Karen McFarlane and Stephen Smith

\$8.00  
This booklet addresses all the challenges of organizing concerts and recitals.

## **Pulling Out All the Stops**

The Pipe Organ in America  
(videocassette or DVD, 85 minutes)        \$20.00

## **Swell to Great**

by Roberta Bitgood, FAGO                    \$15.00  
The story of the past AGO president through the reminiscences of more than 50 friends and colleagues.

## **Timeline of the Organ** by Barbara Owen

Tracks the development of the organ through 2,600 years of history. In full color.        \$5.00

## **Choral Techniques/Recordings**

**Choir Care** by Marilyn M. González        \$13.50  
Working with choirs, from children to older singers.

**Good Vocal Tone** by Joan Conlon (CD)        \$10.00  
A workshop on vocal technique.

## **Pronunciation of Church Latin**

Laminated card                                \$3.50  
Always keep a copy in your desk!

## **What We Should Expect from Young People**

by Alec Wyton                                \$2.00  
Helpful techniques for improving choral sound and raising your singers' level of musicianship.

## **Hymns/Registration/Service Playing**

### **Accompaniment Adaptation Practicum**

by John Campbell                                \$20.00  
(workbook and cassette or CD) Demonstrates how to adapt non-organ accompaniments to the organ.

## **The Art and Craft of Playing Hymns**

by Sue Mitchell-Wallace                        \$84.00  
An instructional DVD  
that will make you a more confident organist and let you help your congregation sing.

## **Hymns: A Congregational Study**

by James R. Sydnor	\$4.00
Teacher's Edition	\$12.00
Student's Edition	

Commissioned by the AGO and the Hymn Society of America. Provides historical background on important movements in hymnody as well as specific programs for expanding a congregation's repertoire and appreciation of its own tradition.

## **Improvising—How to Master the Art**

by Gerre Hancock	\$29.95
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## **A Mini-Course in Basic Organ Registration**

by Margot Ann Woolard (booklet and cassette or CD)	\$20.00
A comprehensive guide to the mysterious art of organ registration. Introduces types of organ sound, solos and combinations.	

## **A Mini-Course in Creative Hymn Playing**

by John Ferguson (booklet and cassette or CD)	\$20.00
Once you know the basics, the fun begins!	

**A Mini-Course in Hymn Playing** by Margot Ann Woolard (booklet and cassette or CD)        \$20.00  
A step-by-step guide to good hymn playing. Stresses the role of the organist as editor and interpreter of the text.

## **Three Mini-Courses (listed above) and the Accompaniment Adaptation Practicum**

Reformatted for CD, Set of 4	\$65.00
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**Practicum on Service Playing and Improvisation** by Paul Manz (2 CDs)                        \$10.00  
Let Dr. Manz lead you through the creation of a hymn tune prelude.

**Vocal Solos for Weddings** by Robert T. Anderson and Kenneth Hart (booklet and CD)        \$10.00  
Twenty-one wedding solos, Bach to Pinkham, recorded with organ accompaniment.

## **Wedding Processionals and Recessionals**

by Robert T. Anderson (CD)	\$10.00
Seventeen processionals and recessions—familiar and unfamiliar.	

## **Organ Installation**

### **Acoustics in Worship Spaces**

by Donald Ingram, Edward Larabee Barnes, Calvin Hampton, David Klepper, and Robert Noehren	\$2.00
Contains recommendations for those building or remodeling a worship space.	

**AGO Standard Console Specifications**        \$5.00  
The historic "AGO Standard," developed in 1933, has dominated console building in the U.S. for over 50 years.

**Buying an Organ** by John Ogasapian and Carlton T. Russell                                \$4.00  
Written for congregations and organ committees.

**Church Organs: A Guide to Selection and Purchase** by John Ogasapian                        \$6.95  
A clear and readable presentation of a complicated topic. Never skimps on important information. Intended for parish organ committees.

## **Guide to Pipe Organ Planning & Fund Raising**

Leads potential purchasers through a pipe organ project.	Free
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**Make a Joyful Noise**                            \$5.00  
(videocassette)  
The pipe organ in worship.

**Planning Space for Pipe Organs**                    Free  
Designed to help churches and architects coordinate architectural design and organbuilding.

**Problems in Organ Restoration** by Barbara Owen and Charles Fisk (CD)        \$10.00

**Professional Development Publications**

<b>ABC's of Parliamentary Procedure</b>	\$3.00
<b>Certificate of Appreciation</b>	\$1.00
<b>Church Musicians' Guide to the Denominations in Canada and the United States</b>	\$6.00
Employment data from 40 major religious bodies.	
<b>Documents Regarding Professional Conduct</b>	What it means to be a member of the AGO.

<b>Interviewing for a Job</b>	\$10.00
This 2006 convention workshop presents the questions and answers that all job seekers encounter during interviews. Prepare yourself with this CD and handout!	

<b>Music in the Church: Work and Compensation</b> (Seattle Chapter), 2005	\$5.00
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<b>New AGO Model Contracts</b>	Free
Employment agreements for churches and musicians; includes section on termination.	

<b>Procedure for Starting a New AGO Chapter</b>	Contact the Membership Coordinator at National AGO to request this packet.
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<b>Professional Concerns Handbook</b>	\$12.50
edited by David Vogels	

<b>Resources in Professional Concerns</b>	\$2.00
by Maureen Jais-Mick	

<b>U.S. Copyright Law: Guide for Church Musicians</b>	Free
The Work and Compensation of the Church Musician (Boston Chapter), 2005	\$5.00

**Certification Study Materials**

<b>Happiness Is Being Certified</b>	
This CD introduces and describes the Guild's exams and certification program.	\$10.00

<b>Professional Certification Requirements</b>	Free
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<b>Examination Papers</b> for five previous years:	
Colleague (indicate year when ordering)	\$5.00 per year
Choir Master (indicate year when ordering)	\$5.00 per year
Associate (indicate year when ordering)	\$5.00 per year
Fellow (indicate year when ordering)	\$5.00 per year

<b>Solution Booklets</b> for five previous years (indicate year when ordering; does not include CAGO)	\$5.00 per year
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<b>Service Playing Test Study Guide</b> (booklet and CD)	\$20.00
Although intended for exam preparation, musicians will gain much more than preparation.	

<b>Service Playing Preparation Packet</b>	
Includes the four mini-courses, \$90.00 the Service Playing Study Guide, Sight-Reading Examples, and Happiness Is Being Certified. Offers a comprehensive basis of study for Service Playing certification.	

<b>CAGO Study Guidelines</b> by Max Miller (booklet and cassette)	\$20.00
Similar to the Service Playing Test Study Guide.	

<b>Orgel Probe—Quiz Game</b>	\$6.00
Test your knowledge with questions and answers on 53 cards.	

<b>Preparing for AGO Examinations</b>	\$10.00
Articles reprinted from THE AMERICAN ORGANIST	

<b>FAGO Ear-Training CD</b>	\$12.00
AAGO Ear-Training CD	\$12.00

<b>ChM Ear-Training CD</b>	\$12.00
Set of three	\$30.00

<b>Examination Hymn Booklet</b>	Free
Annotated Bibliography for Examination Preparation	

A bibliography to assist candidates in preparing for AGO examinations.	
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**The New Organist**

<b>Inspiring New Organists</b>	\$5.00
Get inspired by this recording of the 2004 convention workshop!	

<b>Pipe Up! Let It Resound</b>	Free
A guide to introducing the pipe organ to pre-school through fifth-graders.	

<b>PipeWorks Brochure</b>	Free
Answers the ten most frequently asked questions about PipeWorks.	

<b>PipeWorks Curricula</b>	\$20.00
The plan and operation of the PipeWorks program.	

<b>PipeWorks</b>	\$5.00 (shipping only)
13-minute video introduction to the program.	

<b>Pipe Organ Encounter/Pipe Organ Encounter+ Brochures</b>	Free
The essentials about the POE program in two brochures.	

<b>Pedals Pipes and Pizza Booklet</b>	Free
A practical guide for introducing students aged 11–16 to the pipe organ.	

<b>Close Encounters</b>	\$5.00 (shipping only)
11-minute DVD introduction to Pipe Organ Encounters program.	

<b>Handbook for Pipe Organ Encounters</b>	Free
Practical guide for organizing a Pipe Organ Encounter.	

<b>A Young Person's Guide to the Pipe Organ</b>	\$12.00
by Sandra Soderlund and Catherine Fischer	

Whimsical and educational, combines cartoons and text.	
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**Guild Gifts (Shipping Included)**

<b>AGO Polo Shirt (White)</b>	\$35.00
S/M/L/XL	

<b>AGO Sweatshirt (Gray)</b>	\$24.00
S/M/L/XL	

<b>AGO Sweatshirt (Maroon)</b>	\$24.00
S/M	

<b>AGO Gray T-Shirt</b>	\$18.00
S/M/L/XL	

<b>AGO White T-Shirt</b>	\$18.00
S/M/L/XL	

<b>AGO Tie</b>	\$35.00

<b>Guild Lapel Pin</b>	\$40.00

<b>Guild Past Dean Lapel Pin</b>	\$40.00

<b>Bumper Sticker</b>	\$1.00

<b>AGO Note Cards</b>	\$15.00

<b>AGO Patch</b>	\$6.00

<b>AGO Patch for Choir Master, Associate, or Fellow</b>	\$20.00

**AGO GROUP INSURANCE PLANS:** Catastrophe Major Medical, Disability Income, Term Life, Major Medical, Cancer, In-Hospital, and Long Term Care (Nursing Home) insurance plans are available at low group rates. For information and applications, write the Administrator: Seabury & Smith, 1440 Renaissance Dr., Park Ridge, IL 60068-1400 (800-503-9230)

Although intended for exam preparation, musicians will gain much more than preparation.

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**AGO Ear-Training CD**

\$12.00

Similar to the Service Playing Test Study Guide



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. . . frosts are slain and flowers begotten,  
And in green underwood and cover  
Blossom by blossom the spring begins.

Algernon Charles Swinburne, *Atalanta in Calydon* (1865)

**P**erhaps Swinburne's floral springtime happened for you a few weeks ago. Perhaps, on the other hand, you live in a part of Canada where nature doesn't reveal her flowers and green underwood until after you have received your May issue of TAO. Whatever the weather outside as you read this, winter is probably fading by now, and the lush generosity of the Canadian countryside will enrich the next few weeks.

For those of us who make music in churches, spring—in a sense—began very early this year. I'm informed that Easter 2008 was only about a day later than its earliest possible date. Consequently, that "spring" celebration is now well in the past. The festivals whose dates depend upon Easter's—Ascension, Pentecost, and Trinity Sunday—are close upon us, with Ordinary Time to follow. So for many of us, as the calendar year opens up toward summer, the ecclesiastical calendar winds down. This will soon be true for those in schools and colleges, too. We may begin to think of summer courses; we may have trips planned, perhaps trips with musical content and direction; some of us even start to anticipate vacations.

For me, anticipation at this time of year always includes the coming RCCO convention. I'm somewhat surprised, and frankly a bit dismayed, at how few of our members take advantage of this annual chance to mix with like-minded people, to hear splendid performances of familiar music, and to get acquainted with new ideas, compositions, and instruments.

Last year at this time, I wrote about collegiality within our College, and how much of an organist's work is necessarily solitary. And I continued:

But put a group of organists together. There will be stories (many of them pretty funny). There will be shop talk about organs and repertoire, about performance practice and acoustics. There will be shared accounts of church and university politics, of hopes and anxieties. Sometimes there are proud accounts of some success; sometimes, sadly, there are stories of disappointment and regret. Among these people from different parts of the profession, from different religious traditions, and from different generations, our common love for organ music forms a rich and warm personal link. In a very real way, we are each others' friends, supporters, and givers of comfort.

That's true all year round, but conventions bring us a special opportunity. We share time, space, and events with our colleagues over several days. We are enriched by the music, the meals, and the company we share. If I have any advice for members of the College, in these closing months as your President, it is this: at least once, come to a convention. You'll be glad that you did, and you will probably want to come again.

Naturally, as I write this, the convention I have most in mind is the Organ Festival on the Grand, July 13 to 16 in Kitchener, Waterloo, and Guelph, Ontario. You can read about it elsewhere in this issue, or visit the Web site at [www.festivalotg.ca](http://www.festivalotg.ca). The list of artists is impressive, the programme sounds exciting—and all your colleagues, who will be there, would like to see you, too! And if your plans are already firm, and you can't join us this summer, next summer will bring the centennial celebrations in Toronto. That promises to be a once-in-a-lifetime event, certainly not one to miss.

Make the most of your College membership. Come and join us at the Convention.

*David Cameron*

### ANNUAL GENERAL MEETING OF THE RCCO

Notice is hereby given that the Annual General Meeting of the Royal Canadian College of Organists will take place during the Organ Festival on the Grand, Wednesday, July 16, at 1:15 P.M., at Waterloo-Kitchener United Mennonite Church, 15 George Street, Waterloo, Ontario.

### REPORT OF THE NOMINATING COMMITTEE

In the even-numbered years, the RCCO holds elections for President, First Vice-President, Second Vice-President, and Directors for Regions 1 and 8. The nominations for 2008 are as follows:

President: Valerie Hall

First Vice-President: Gilles Leclerc

Second Vice-President: Nicholas Fairbank

Region 1: Douglas Wiseman (Halifax Centre)

Region 8: Sam Balden (Vancouver Centre)

Unfortunately, because of an increasing workload, Rick Morgan has found it necessary to resign as Director of Region 7, effective July 18, 2008. We are in the process of searching for someone to finish his term to the end of July 2009.

Many thanks to those willing to stand and/or continue serving in these vital positions.

ALAN REESOR, Chair

### RCCO CONVENTION: FESTIVAL ON THE GRAND

The Festival on the Grand, taking place in Kitchener, Waterloo, and Guelph, Ontario, will feature an International Improvisation Competition with \$9,000 (\$9,053USD) in prizes. Workshops will pick up this theme in three different styles. Ensemble concerts, solo recitals, worship services, and social events are being designed to fill out the spirit of celebration. Visit [www.festivalotg.ca](http://www.festivalotg.ca) for details.

### SUMMER INSTITUTE OF CHURCH MUSIC

The Summer Institute of Church Music's 39th session, "Stories and Music of Ministry," will be held at Trafal-

gar Castle School in Whitby, Ontario, from Sunday, July 6, to Friday, July 11, 2008. The members of this year's faculty are Michael Bloss, Lori-Anne Dolloff, the Rev. Dennis A. Dolloff, and Christopher Dawes. For details, visit [www.sicm.ca](http://www.sicm.ca).

### ORGAN ACADEMY AND CONCERTS AT STRATFORD SUMMER MUSIC

Since its inception in 2001, Stratford Summer Music has presented the world's leading organists in concert and as master teachers for advanced Canadian students in its annual organ concerts and Academy. Since that beginning, it has also welcomed great choirs from Canada and abroad. From Wednesday, July 30, to Sunday, August 3, 2008, the eighth annual Stratford Summer Music brings these two streams together as it welcomes the choir of St. Mary's Episcopal Cathedral, Edinburgh, and its brilliant young organist and director, Duncan Ferguson. For information on the four concerts and two masterclasses in this Scottish celebration of the organ and choral arts, visit [www.orgalt.com/stratford](http://www.orgalt.com/stratford).

### MOUNT ROYAL COLLEGE ORGAN ACADEMY 2008

Mount Royal College Organ Academy's 12th Annual International Summer School will take place July 20–29, 2008, in Calgary. Under the artistic direction of Simon Preston, Mount Royal College Organ Academy's International Summer School offers intensive, short-term studies for organ students and young professionals. The International Summer School is unique in its superb faculty-to-student ratio of approximately one to four. Instruction is in small groups and individual lessons. A performance opportunity in one of our closing concerts is guaranteed for every accepted student. For full information, visit [www.mtroyal.ca/conservatory/intsumschool.shtml](http://www.mtroyal.ca/conservatory/intsumschool.shtml).

### MARK YOUR CALENDARS

Deadline for June *Organ Canada/Orgue Canada*: May 1.  
Board of Directors meeting: June 20.

Deadline for payment of annual RCCO dues: May 31.  
Deadline for applications for the Lorna Holmes Scholarship: June 15.

National Convention in Kitchener: July 13–17.



# Royal Canadian College of Organists

## Resource Materials



Available as free downloads from the RCCO website [www.rcco.ca/Rcco\\_Publications.html](http://www.rcco.ca/Rcco_Publications.html)

### Educational Publications

- *Music for Weddings and Funerals*
- *Publicise It! Writing a Press Release*, Sandi MacDonald
- *Let's Commission a Work*, William Wright
- *An Organist's 'How to Practice'*, Barrie Cabena

- *Some Notes on Copyright*, Giles Bryant
- *Technique for Choirs*, John Cook
- *Pedal Exercises*, Gerald Bales

Available from the RCCO office

tel: 416-929-6400  
fax: 416-929-2265  
email: [rcco@the-wire.com](mailto:rcco@the-wire.com)

The Royal Canadian College of Organists  
204 St. George St., #202  
Toronto ON, Canada  
M5R 2N5

### Official Publications

▪ <i>The Employment of a Church Musician a guide for Canadian Churches</i>	\$10.00
▪ <i>Engager un musicien d'église: guide à l'intention des églises canadiennes</i>	\$10.00
• <i>The Application and Interview for church musicians seeking employment</i>	\$ 4.00

### RCCO Audio Cassettes available (\$12.00 each)

Workshops (recorded live):

- *Hymn Accompaniment*, John Tuttle
- *Solo/Anthem Accompaniment*, Ronald Jordan
- *Wedding and Funeral Music*, Gerald Webster

### RCCO Video Cassettes

(on loan in Canada only)

- *Man of Music: Healey Willan* (NFB)
- *Voices in the Wind* (CBC)
- *Coming Alive: Choral Directing with Lloyd Pfautsch*
- *The Singing Pipes* (NFB)
- *A Church Organist's Primer* (Allen Organ Co)
  - i) Manual and Pedal Technique
  - ii) Registration
  - iii) Hymn Accompaniment
- *Sing and Rejoice: Help for Hymn Singing with Alice Parker* (Worship Works)
- *Pipedreams: The Casavant Organ in Jack Singer Hall*
- *Making the Words Sing!* (NFB)
- *Pulling out All the Stops: The Pipe Organ in America* (OHS)
- *The Reason Why We Sing*, Alice Parker (LTP)

**The Canadian Heritage Series: Fifteen Works for Organ and Orchestra, edited and engraved by Barrie Cabena.** Scores and parts for sale or rent, available from the National Office.

- *Concerto for Organ and Strings*, Gerald Bales \$38.00
- *Rhapsody for Organ and Small Orchestra*, Gerald Bales \$18.00
- *Variants for Organ, Brass, and Percussion*, Gerald Bales (with parts) \$30.00
- *Biblical Sonata 'The Wedding at Cana' for Organ and Brass*, Barrie Cabena (with parts) \$35.00
- *Sonata Academica for Continuo Organ and Strings*, Barrie Cabena \$23.00
- *Symphony No.1 for Organ and Small Orchestra*, Florence Durrell Clark \$20.00
- *Sonata for Organ and Strings*, F.R.C. Clarke \$35.00
- *Fantasie on 'Missa de Angelis' for Organ and Strings*, F.R.C. Clarke \$15.00
- *Concerto for Organ and Strings*, John Cook \$35.00
- *Introduction and Toccata for Organ and Strings*, Thomas Crawford \$15.00
- *Andante for Organ and Strings*, Raymond Daveluy \$18.00
- *Introduction and Allegro for Organ and Strings*, Eric Dowling \$18.00
- *Concerto for Organ, Strings and Timpani*, Derek Healey \$25.00
- *"Romany" Variations for Organ, Strings and Percussion*, Derek Healey \$30.00
- *Concerto for Organ & Strings*, Barbara Pentland TBA

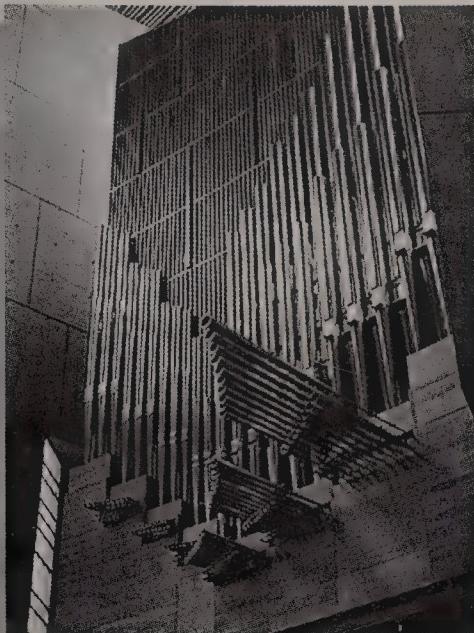
### The Organ Resource Centre

The ORC is a project of the Edmonton Centre of the RCCO which assists churches in the selection and purchase of an organ. Books, pamphlets, and articles are available from ORC, Southgate P.O. Box 76112, Edmonton AB T6H 5Y7. Tel. (780) 429-1655.

### Positions Available Listing Service

Employment opportunities for organists and choral conductors may be listed with the National Office for a fee of \$60. This provides insertion in *The American Organist* and *Organ Canada/Orgue Canada*, and a listing on the RCCO website.

For a complete listing of resources visit  
[www.rcco.ca/resources](http://www.rcco.ca/resources) and  
[www.rcco.ca/Rcco\\_Publications.html](http://www.rcco.ca/Rcco_Publications.html)



NPM

## National Association of Pastoral Musicians Regional Conventions 2008

Gather ♦ Learn ♦ Pray ♦ Sing ♦ Celebrate

### June 30–July 3 • East Brunswick, New Jersey

In the Midst of Change . . .

"Jesus Christ, the Same: Yesterday, Today, and Forever" (Heb 13:8)

### July 8–11 • Cleveland, Ohio

"Do Not Let Your Hearts Be Troubled or Afraid!" (John 14:27b)

### August 5–8 • Los Angeles, California

"One Body, One Spirit in Christ" (Eucharistic Prayer III)

#### Organ Workshop Presenters:

David Anderson, Alan Hommerding, James Kosnik, Patricia Lamb, Renee Anne Louprette, Bob McMurray, Nancy Parrella, Paul Skevington, and Lynn Trapp

#### Featured Organists & Organs

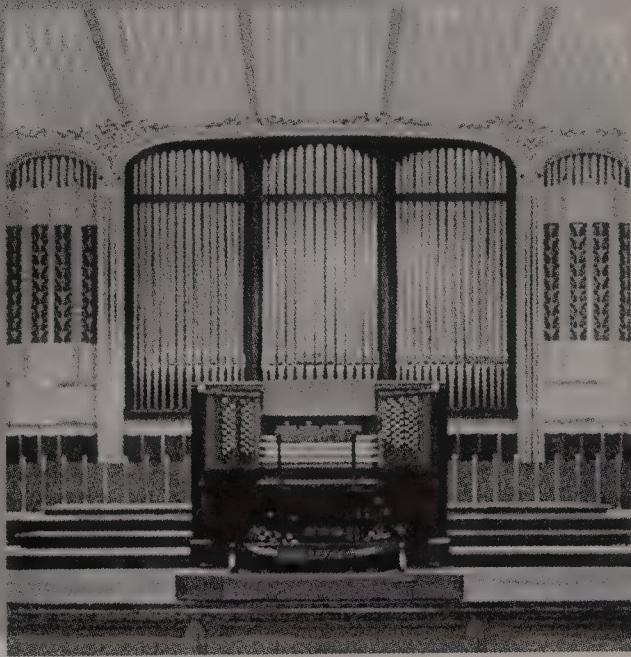
John Miller  
William H. Atwood  
Paul Murray  
Todd Wilson  
Frank Brownstead

Princeton University Chapel  
Kirkpatrick Chapel, New Brunswick  
St. Francis of Assisi Cathedral, Metuchen  
St. John the Evangelist Cathedral,  
Cleveland  
Severance Hall, Cleveland  
Our Lady of the Angels Cathedral,  
Los Angeles  
Walt Disney Concert Hall, Los Angeles  
First Congregational Church, Los Angeles

Details available at [www.npm.org](http://www.npm.org)



Top left:  
Princeton University Chapel  
Top right:  
Our Lady of the Angels  
Lower left:  
Walt Disney Concert Hall  
Lower right:  
Severance Hall





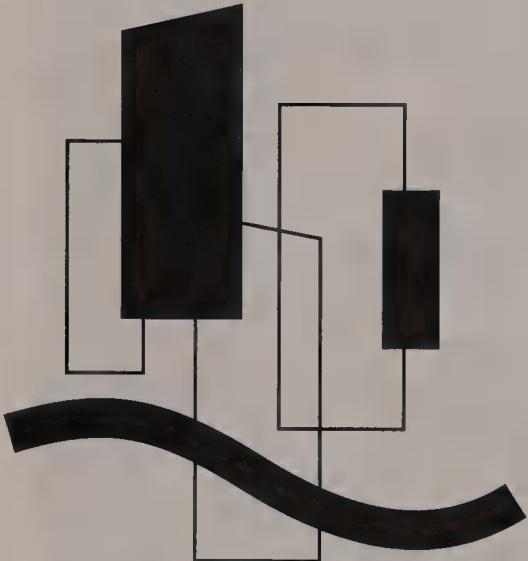
A



B



C



# AGO '08 TWIN CITIES Minneapolis / St. Paul

## Choral Music and Worship Services

June 22–26, 2008

Registration is open! Register soon to guarantee your workshop and event preferences. Registration forms can be found on the following pages or online at:

[www.ago2008.org](http://www.ago2008.org)

To advertise in the convention book, email [programbook@ago2008.org](mailto:programbook@ago2008.org)  
To reserve exhibit space, email [exhibits@ago2008.org](mailto:exhibits@ago2008.org)





## Opening Celebration

Held at *Central Lutheran Church (F)* in downtown Minneapolis, it will feature a 47-bell carillon concert, followed by an organ prelude and other musical highlights. Renowned theologian and teacher Martin E. Marty will present the keynote address. Additional performers will include the *Minnesota Boychoir (G)*, 300 singers from downtown Minneapolis churches, as well as organists and three premieres.

## A Service of Psalms

A musical exploration of the psalms through congregational song, short meditations, and rich choral treasures presented by *The Singers—Minnesota Choral Artists (K)*. Composers heard will include Palestrina, Poulenc, Distler, Cyrillus Kreek, and Abbie Betinis.

## Great Vespers of Pentecost in the Eastern Orthodox Tradition

A contemplative service, held at *St. Olaf Catholic Church (E)* featuring music from the Eastern Orthodox tradition by one of the Twin Cities' foremost choral groups, *The Rose Ensemble (B)*. Traditionally held in late afternoon or early evening, Great Vespers marks the transition between day and night, from the industriousness of work to the calm prayer of evening. Icons, candles and incense are powerful tools of prayer, inviting the congregation to enter into heavenly worship.

## Sepharadic Service

Voices of Sepharad will present a 45-minute shacharit (or morning) prayer service in the style of the Jews whose ancestry extends back to medieval Spain. Jews of Sephardic (Hebrew for Spanish) background traditionally have lived in North Africa and throughout the historic Ottoman Empire, where their forbears fled. The daily shacharit service is notable for its recitation of psalms and blessings, as well as chanting from the Torah on Mondays, Thursdays, and Shabbat mornings.

## Shall We Gather by the River: A Spirit-filled Gospel Service

Led by the amazing and versatile T. Mychael Rambo and Bruce Henry's *Freedom Train (A)*, this rejuvenating and uplifting service will pay homage to the tradition of African American religious celebration. The music will include a lively blend of hymns, spirituals, traditional and contemporary gospel selections, and dance ministry.

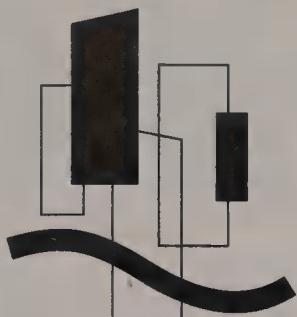
## Final Concert at the Cathedral of St. Paul (I)

A spectacular event of choirs, organ, orchestra, soloists, and congregational song, this concluding concert features a massed choir including *Magnum Chorum (J)*, *The National Lutheran Choir (D)*, the *Minnesota Boy Choir (G)*, and *The VocalEssence Singers and Chorus (H)*.

## Choir of St. Paul's Cathedral, London (C)

This world-famous choir will present a Concert, Choral Matins, and Choral Evensong in the English Cathedral tradition.





**AGO '08**  
TWIN CITIES

**PLEASE register and pay online if possible: [www.ag02008.org](http://www.ag02008.org)**

Please refer to the website for complete, up-to-date convention information.

For questions, please send email to: [Registrar@ago2008.org](mailto:Registrar@ago2008.org)

# Registration Form

*One person per form. Please print clearly.*

LAST	FIRST	MI
FIRST OR NICKNAME FOR BADGE		AGO / RCCO CERTIFICATES
MAILING ADDRESS		
CITY	STATE	ZIP
PHONE ( )	EMAIL	
PRIMARY CHAPTER	AGO MEMBERSHIP # <small>If available — 5 numbers above first name on TAO label</small>	<input type="checkbox"/> Check here to exclude your name from the convention roster

## Convention Fees

Check this box if you are paying member rates because you are either a spouse/partner of a member living at the same address, or the parent of a student member.  
Member's name: \_\_\_\_\_

POSTMARKED  
BY JANUARY 31

AFTER  
JANUARY 31

AGO / RCCO Member – Regular	<input type="checkbox"/> \$390	<input type="checkbox"/> \$430
AGO / RCCO Member – Senior (age 65 and older)	<input type="checkbox"/> \$350	<input type="checkbox"/> \$390
AGO / RCCO Member – Student (photocopy of full-time student ID required upon arrival)	<input type="checkbox"/> \$275	<input type="checkbox"/> \$300
Non-Member	<input type="checkbox"/> \$500	<input type="checkbox"/> \$550

Daily Rate (includes transportation) — Check the day(s) you will attend:

Monday \$200     Tuesday \$200     Wednesday \$200     Thursday \$200     Daily Total:

Transportation—highly recommended

\$175

Air-conditioned coaches will provide all necessary transportation to events that are not in the immediate convention hotel area.

Check this box for special transportation needs. Please attach a detailed explanation.  
Accommodation of special needs cannot be guaranteed unless preregistered by June 1, 2008.

All financial contributions above the registration fees are voluntary  
and may be tax-deductible depending upon the donor's situation.  
Net proceeds of the Convention will be allocated 50/50 between  
the National AGO and the Twin Cities Chapter.

Additional Gift to AGO: \_\_\_\_\_

Total Payment Amount: \_\_\_\_\_

## Payment Method

Check payable to:  
AGO 2008 Convention

Visa     MasterCard     American Express     Discover Card

NAME ON CARD \_\_\_\_\_

Mail to:  
AGO 2008 Registrar  
2040 Loren Rd.  
Roseville, MN 55113

BILLING ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CARD NUMBER \_\_\_\_\_ CVS (3 or 4-char code) \_\_\_\_\_

SIGNATURE \_\_\_\_\_ EXP. DATE \_\_\_\_\_

# Instructions for Workshop and Activity Preferences

Please leave blank any events you will not be attending.

**Line:** please indicate your first and second choices for each time slot using "1" and "2." We will register you for your first choice whenever possible, but seating for some events may be limited.

**Check box:** we request that you indicate with an "X" the events that you wish to attend, to assist us with planning.

**NOTE:** Complete workshop descriptions are now available on our website ([www.ag02008.org](http://www.ag02008.org)) and will be published in the January issue of *The American Organist*.

## Saturday, June 21 (pre-convention events)

1:00 - 5:00 pm	<input type="checkbox"/> A01 – NCOI Semi-Finals (National Competition in Organ Improvisation)	House of Hope Presbyterian (Fisk)
7:30 pm	<input type="checkbox"/> A02 – Concert: Fred Hohman and the Bloomington Symphony Orchestra at St. Michael's Lutheran, Bloomington (Reuter) <b>NOTE: Open to the public, \$10 admission at the door</b>	

## Sunday, June 22

1:00 - 5:30 pm	<input type="checkbox"/> B01 – NYACOP Finals (National Young Artist Competition in Organ Performance)	St. Mark's Episcopal Cathedral (Welte/Moeller)
1:00 – 4:30 pm	<input type="checkbox"/> B02 – Rising Stars Concert	St. Paul's Episcopal, Lake of the Isles (Dobson)
7:30 pm	<input type="checkbox"/> B03 – Opening Celebration	Central Lutheran (Casavant)

## Monday, June 23

8:30 & 10:00 am	Two Concerts: Stephen Tharp Elke Voelker	St. Olaf RC (Lively-Fulcher) Basilica of St. Mary (Wicks)
	<input type="checkbox"/> I wish to attend the two concerts listed above.	
	<input type="checkbox"/> I wish to attend the 10:00am concert only (indicate your choice below).	
	<input type="checkbox"/> Stephen Tharp <input type="checkbox"/> Elke Voelker	
11:30 am –	Worship Service	<b>NOTE: Repeated on Thursday, 2:30 pm – indicate preferences with "1" and "2"</b>
12:15 pm	<input type="checkbox"/> M07 – Worship – Service of Psalms	Plymouth Congregational (Minnesota Choral Artists)
	<input type="checkbox"/> M08 – Worship – Contemplative Eastern Orthodox	St. Olaf RC (Rose Ensemble)
	<input type="checkbox"/> M09 – Worship – Gospel	Westminster Presbyterian (T. Mychael Rambo and Freedom Train)
	<input type="checkbox"/> M10 – Worship – Sephardic Jewish	Temple Israel (Voices of Sepharad)

**NOTE: There are multiple options for this time slot. The options continue on the following page.**

Indicate preferences with "1" and "2"

1:00 – 5:00 pm	<input type="checkbox"/> M12 – NCOI Finals (National Competition in Organ Improvisation)	Hennepin Avenue United Methodist (Sipe)
<b>OR</b>		
1:45 – 3:15 pm	Workshop Sessions I	
	<input type="checkbox"/> M13 – "Are You Listening to Me?" (AGO Committee on Seminary and Denominational Relations)	
	<input type="checkbox"/> M14 – Multi-Publisher Choral Reading Session (David Mennicke)	
	<input type="checkbox"/> M15 – The Essence of Widor's Teaching: Interpretive Maxims (John R. Near)	
	<input type="checkbox"/> M16 – A Youth Choir – Ages 8 to 18: Engaging and Nurturing a Multi-Age Youth Choir (Nancy L. Whipkey, Lisa St. Ores)	
	<input type="checkbox"/> M17 – Teaching the Organ Works of Olivier Messiaen (Charles Tompkins, AGO Committee on Continuing Professional Education)	
	<input type="checkbox"/> M18 – Trends in Church Music: "Do I Sell My Organ Shoes and Purchase Congas?" (John Ferguson)	

*...options continued on following page*

*...continued from previous page*

- \_\_\_ M19 – Quality Music for Small Church Choirs (Anton E. Armstrong)
- \_\_\_ M20 – Performing French Canadian Organ Music (Rachel Laurin)
- \_\_\_ M21 – Hymn Improvisation in the Twentieth and Twenty-First Centuries (Aaron David Miller)
- \_\_\_ M22 – Basic and Creative Organ Registration (David Cherwien)
- \_\_\_ M23 – New Gems and Old Treasures (Wilma Jensen)
- \_\_\_ M24 – Rediscovering Hugo Distler: Organ and Choral Music for Small Performing Forces (Kristina Langlois and Mary Kay Geston)

**OR**

- 2:30 – 3:30 pm       M25 – Concert – Jan Kraybill      Wayzata Community Church (Hendrickson)  
*NOTE: This concert will be repeated on Wednesday at 9:30 am.  
Attendance at this concert will not allow attendance at the 3:30 pm Workshops*
- 

- 3:30 – 5:00 pm      Workshop Sessions II – *indicate preferences with "1" and "2"*  
**NOTE: you will not be able to attend this session if you chose the Jan Kraybill concert at 2:30 pm**
  - \_\_\_ M27 – Negotiating Your Employment Contract (AGO Committee on Career Development and Support)
  - \_\_\_ M28 – ECS Publishing/MorningStar Music Publishers Choral Music Reading Session
  - \_\_\_ M29 – Fundraising Basics: Dollars and Sense (F. Anthony Thurman, AGO Director of Development and Communications)
  - \_\_\_ M30 – The Alexander Technique and the Organist (Brian McCullough)
  - \_\_\_ M31 – Strategies for Successful AGO Certification (Joyce Shupe Kull, AGO Committee on Professional Certification)
  - \_\_\_ M32 – Panel: Trends in Organ Building (Tom Ferry, Moderator)
  - \_\_\_ M33 – Spirituals and Gospel Music for Choirs (Anton E. Armstrong)
  - \_\_\_ M34 – Unfulfilled Potential: MIDI, the Organ, and Electronic Sound (John Seboldt)
  - \_\_\_ M35 – The Sights and Sounds of the Pipe Organ (Mary Mozelle)
  - \_\_\_ M36 – Concordia Publishing House Choral and Organ Music Reading Session
  - \_\_\_ M37 – Windows on Lessons: The Repertoire of Olivier Messiaen (Clyde Holloway, AGO Committee on Continuing Professional Education)
  - \_\_\_ M38 – The Legacy of Paul Manz (David Cherwien, Jane Kriel Horn, Scott Hyslop)

- 7:30 pm       M40 – Concert – St. Paul's Cathedral Choir, London      Cathedral of Saint Paul (Aeolian/Skinner)
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## Tuesday, June 24

- 8:30 am      *Indicate preferences with "1" and "2"*
  - \_\_\_ T01 – Concert – Carla Edwards      Shepherd of the Hills Lutheran (Fisk)
  - \_\_\_ T02 – Concert – Julia Brown      Maternity of Mary RC (Casavant)
  - \_\_\_ T03 – Concert – Two Rising Stars      Jehovah Lutheran (Van Daalen)
  - \_\_\_ T04 – Concert – Cristina García Banegas      St. Paul Seminary (Noack)

- 10:30 & 1:30pm      Two Concerts    **NOTE: lunch will be provided between programs**
  - John Weaver and Cameron Carpenter      St. Andrew's Lutheran (Casavant)
  - Stephen Cleobury and James Diaz      Bethel University (Blackinton)

I wish to attend the two concerts listed above — **lunch will be provided**.  
 I wish to attend the 10:30 am concert only — **lunch will be provided** (indicate your choice below).  
     Weaver/Capenter     Cleobury/Diaz

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- 3:30 – 4:15 pm      Workshop Sessions III – *indicate preferences with "1" and "2"*
  - \_\_\_ T10 – Hinshaw Music, Inc. Choral Music Reading Session
  - \_\_\_ T11 – Mendelssohn as American Hymnodist (Peter Mercer-Taylor)
  - \_\_\_ T12 – The Well-Tempered Regional Convention (AGO Committee on Regional Conventions)
  - \_\_\_ T13 – Growing Young Organists: Great Ideas from San Diego (AGO Committee on the New Organist)

*...options continued on following page*

*...continued from previous page*

- T14 – Acoustic Design and the Pipe Organ (Dana Kirkegaard)
- T15 – Organ Music from Czech Composers (Anita Smisek)
- T16 – Latin American Organ Literature (Cristina García Banegas)
- T17 – Tune Your Pipes! Healthy Vocal Technique and Warm-ups for Your Choir (Shari Speer)

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5:00 – 6:00 pm	<input type="checkbox"/> T19 – Evensong – St. Paul's Cathedral Choir, London	Basilica of St. Mary (Wicks)
8:00 pm	<input type="checkbox"/> T21 – Orchestra Hall Gala Concert	Orchestra Hall

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## Wednesday, June 25

9:00 am

*Indicate preferences with "1" and "2"*

- W01 – Choral Matins – St. Paul's Cathedral Choir, London      Basilica of St. Mary (Wicks)

**OR**

Workshop Sessions IV

- W02 – The Humble, Magnificent Estey Reed Organ (John Weaver)
- W03 – Oxford University Press Choral Music Reading Session
- W05 – Finale™ Made Practical for the Church Musician (Jeffrey O'Donnell)
- W06 – St. Reverbo's Organ: A Cautionary Tale on Maintaining Your Organ (David Engen)
- W07 – The Marilyn Mason Music Library of Commissioned Organ Music (Marilyn Mason)
- W08 – Sacred Piano Music Reading Session (Anne Krentz Organ)
- W09 – Leading Global Song in Worship (John Ferguson, David Hagedorn)
- W10 – Interpreting the Organ Music of Marcel Dupré (Jeremy Filsell)
- W11 – The Registration of J.S. Bach's Organ Works (Quentin Faulkner)
- W12 – Panel: Commissioning New Music (John Nuechterlein, Moderator)
- W13 – Maurice Duruflé: The Man and His Music (James E. Frazier)

**OR**

9:30 am

- W14 – Concert – Jan Kraybill      Wayzata Community Church

*NOTE: Program repeat from Monday at 2:30 pm*

*Attendance at this concert will not allow attendance at 10:15 am Workshops*

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10:15 – 11:30 am      Workshop Sessions V – *indicate preferences with "1" and "2"*

***NOTE: you will not be able to attend this session if you chose the Jan Kraybill concert at 9:30 am***

- W16 – Organ Universe: Body Building for Your Concert Audiences  
(AGO Committee on Professional Networking and Public Relations)
- W17 – Augsburg Fortress Choral and Organ Music Reading Session
- W18 – AGO Performance Competitions (NYACOP and RCYO): Primer and Panel  
(AGO Committee on Competitions and New Music)
- W19 – Sibelius™ & Pro Tools™ — Software Programs for Recording and Notating Your Music  
(Robin Hodson)
- W20 – Juried Papers on Messiaen (AGO Committee on Continuing Professional Education)
- W21 – Composers Forum: Writing for Today's Audience (John Nuechterlein, Moderator)
- W22 – Sunday Comes Every Seven Days (Peggy Johnson)
- W23 – Sigfrid Karg-Elert: Exploring the Aesthetics of His Organ Music (Elke Voelker)
- W24 – Conducting from the Console (Marilyn Keiser)
- W25 – Ethnic Percussion in Worship (David Hagedorn)
- W26 – French and Spanish Baroque Organ Music of the Seventeenth and Eighteenth Centuries  
(Marie-Bernadette Dufourcet Hakim)
- W27 – Presenting PipeWorks: Preparing for the Future (Phil Asgian, Melanie Ohnstad)
- W28 – Transposition and Modulation—Musicianship and Creativity through Functional Keyboard Skills (Dean Billmeyer, Kenneth Grinnell, AGO Committee on Professional Certification)
- W29 – After the Prelude—Handbells in Worship Leadership (William H. Mathis)

1:30 & 3:00 pm	Two Concerts – indicate preferences with “1” and “2”	
	___ W31 – Concert – Peter Sykes	St. Mark’s Episcopal Cathedral (Welte/Moeller)
	___ W32 – Concert – Jelani Eddington	Plymouth Congregational (Holtkamp)
	___ W33 – Concert – Todd Wilson	Hennepin Avenue United Methodist (Sipe)
4:15 pm	<input type="checkbox"/> W35 – Annual Meeting	Central Lutheran (Casavant)
8:00 pm	<input type="checkbox"/> W37 – PipeDreams Live!	Wooddale Church (Visser-Rowland)

## Thursday, June 26

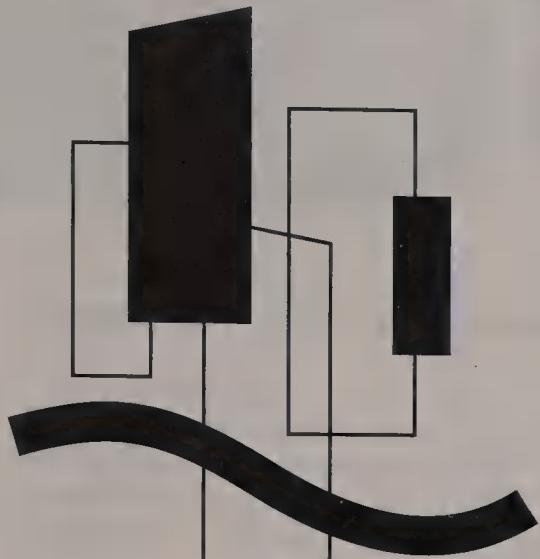
8:30 am	<b>NOTE: Repeated at 10:30 am – indicate preferences with “1” and “2”</b>	
	___ Z01 Concert – Rachel Laurin	Univ. St. Thomas Chapel (Kney)
	___ Z02 Concert – Marie-Bernadette Dufourct Hakim	House of Hope Presbyterian (Fisk)
	___ Z03 Concert – Stewart Wayne Foster	Augustana Lutheran (GG/Rosales)
	___ Z04 Concert – Jeremy Filsell	Nativity RC (Casavant)
10:30 am	<b>NOTE: Repeated from 8:30 am – indicate preferences with “1” and “2”</b>	
	___ Z06 Concert – Rachel Laurin	Univ. St. Thomas Chapel (Kney)
	___ Z07 Concert – Marie-Bernadette Dufourct Hakim	House of Hope Presbyterian (Fisk)
	___ Z08 Concert – Stewart Wayne Foster	Augustana Lutheran (GG/Rosales)
	___ Z09 Concert – Jeremy Filsell	Nativity RC (Casavant)
1:00 – 2:00 pm	Workshop Sessions VI – indicate preferences with “1” and “2”	
	___ Z11 – Choristers Guild Children’s and Mixed Voice Choral Reading Session	
	___ Z12 – Sacred Choral Music with Instrumental Accompaniment (Carol Carver)	
	___ Z13 – Scandinavian Organ Music (Heinrich Christensen)	
	___ Z14 – Staying Pain-Free at the Console (Edmund L. Ladouceur)	
	___ Z15 – Playing the Songs of Zion – Spirituals and Gospel Music for Keyboard (Calvin Taylor)	
	___ Z16 – The Pedagogy of Improvisation: How to Teach/How to Learn (National Competition in Organ Improvisation)	
	___ Z17 – Adding Subtle Spice to Your Hymn Playing (Todd Wilson)	
	___ Z18 – Performing Handel’s Organ Concertos (William D. Gudger)	
	___ Z19 – The Organ Works of Olivier Messiaen: Understanding the Theory behind the Art (Chris Young, AGO Committee on Continuing Professional Education)	
2:30 – 3:15 pm	Worship Service <b>NOTE: Repeated from Monday, 11:30 am – indicate preferences with “1” and “2”</b>	
	___ Z21 – Worship – Service of Psalms	Plymouth Congregational (Minnesota Choral Artists)
	___ Z22 – Worship – Contemplative Eastern Orthodox	St. Olaf RC (Rose Ensemble)
	___ Z23 – Worship – Gospel	Westminster Presbyterian (T. Mychael Rambo and Freedom Train)
	___ Z24 – Worship – Sephardic Jewish	Temple Israel (Voices of Sepharad)
4:00 pm	<input type="checkbox"/> Z26 – Regional Meetings	Hilton
7:30 pm	<input type="checkbox"/> Z28 – Finale Concert	Cathedral of Saint Paul (Aeolian/Skinner)

## The Hilton Minneapolis

Our convention hotel, The Hilton Minneapolis, is an elegant facility including a new state-of-the-art health club and high-speed wireless internet in all rooms. The convention room rate is \$138.00 per night. For reservations call 888-933-5363 or to make your reservations online, use the link on our Convention website, [www.ag02008.org](http://www.ag02008.org), under “Registration.” For questions on housing or assistance with roommate referrals, contact our Housing Coordinator via email at [housing@ago2008.org](mailto:housing@ago2008.org).

**PLEASE NOTE:** only 1 attendee per form.  
Please include all 5 pages. Make checks payable to: AGO 2008 Convention.

**Mail registration form and payment to:**  
AGO 2008 Registrar  
2040 Loren Road  
Roseville, MN 55113



## AGO '08 TWIN CITIES Minneapolis / St. Paul

# Enjoy Another Way to Stay!

We've added a second luxury hotel to accommodate our members! Now you can also enjoy convention rates at the Marriott City Center Hotel.

### The Marriott City Center Hotel

**ADDRESS:**

30 South 7th Street  
Minneapolis, MN 55402

**CONVENTION ROOM RATE:**

\$135.00/night plus taxes

**RESERVATIONS:**

Call 1-800-228-9290

*Ask for the American Guild  
of Organists Convention*

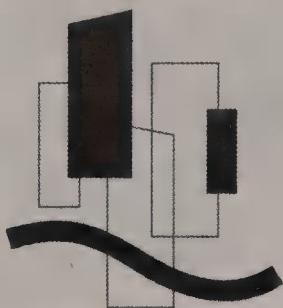
Online visit [www.marriott.com](http://www.marriott.com)

*Group Code: AGOAGOA*

Located in the heart of Minneapolis' vibrant sports and entertainment area, the Marriott City Center Hotel is situated between three restored turn-of-the-century theatres offering weekly live performances. It is also in the midst of downtown's best shopping, including Neiman Marcus and Macy's. A leisurely three block walk down the country's first pedestrian mall, dating back to the days of Mary Tyler Moore throwing her hat in the air once a week on television, separates the Marriott from the Hilton, our convention headquarters hotel.

On top of an amazing location, the Marriott City Center boasts the most up-to-date styling of any hotel in the area. Just this last spring the hotel was 100% renovated from the top down, including the hotel's rooms, lobbies, front desk, restaurant and lounges. Make your reservation today!

*For questions on housing or assistance with roommate referrals,  
contact our Housing Coordinator via email at [housing@ago2008.org](mailto:housing@ago2008.org).*



**AGO '08**  
TWIN CITIES



## Post-Convention Events

**Staying a little longer? Enjoy these post-convention opportunities!**

### FRIDAY, JUNE 27

**8:30 a.m.–6:30 p.m.** The Noack Organ Company invites you to a pre-inaugural demonstration of their new 40-stop mechanical action instrument at the Shrine to Our Lady of Guadalupe in La Crosse, WI (**A**). Organist Dr. Brian Luckner will provide a demonstration of Opus 150, followed by a complimentary lunch at the shrine, with additional organ-access opportunities after lunch. Space is limited, so e-mail your advance reservations to [noackorgan@aol.com](mailto:noackorgan@aol.com). Tickets are \$30 and can be purchased during the convention at the Noack Booth in the exhibit hall.

**9 a.m.–12:30 p.m.** The Holtkamp Organ Company invites you to a half-day trip to St. Olaf College in Northfield, MN to see and hear the 2007 III/75 organ in Boe Memorial Chapel (**B**). St. Olaf Professor of Organ and Church Music John Ferguson will demonstrate the instrument and its revitalized acoustical surroundings. Bus transportation provided, and will include a stop at the Minneapolis/St. Paul airport for those with late afternoon or evening flights. Free of charge; register at the Holtkamp Organ Company booth in the exhibit hall (space is limited). Contact Holtkamp at [boechapelvisit@holtkamporgan.com](mailto:boechapelvisit@holtkamporgan.com).

**7:30 p.m.–9 p.m.** Marie-Bernadette Dufourcq-Hakim organ recital, Church of St. Louis, King-of-France, St. Paul (**C**). Open to the public; free-will donation.

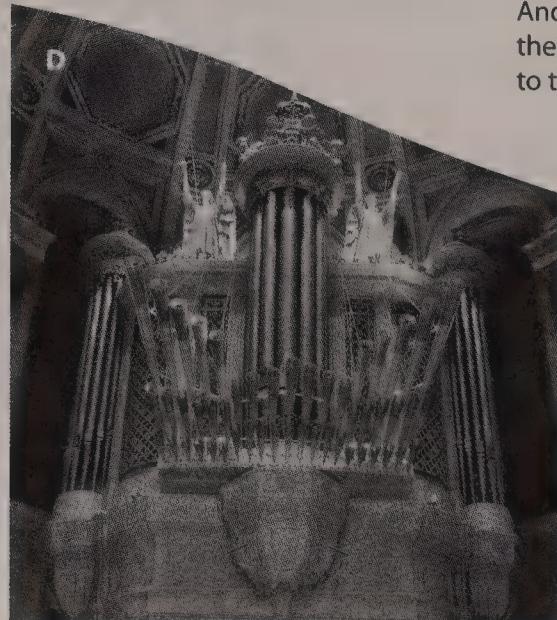
### SATURDAY, JUNE 28

**7:30 p.m.–9 p.m.** Cristina Garcia Banegas organ recital, Basilica of St. Mary, Minneapolis (**D**). Open to the public; free-will donation.

### SUNDAY, JUNE 29

**2 p.m.–4 p.m.** Stephen Cleobury all-English organ recital, Central Lutheran Church, Minneapolis (**E**). Open to the public; free-will donation.

**7:30 p.m.–9 p.m.** Jelani Eddington concert featuring the music of Leroy Anderson on the Wurlitzer organ at the Fitzgerald Theater, St. Paul. Open to the public; free-will donation.



# PIPE ORGAN ENCOUNTERS 2008

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## POE FOR TEENS

Since 1988, Pipe Organ Encounters (POEs) have introduced more than 2,000 young people to the organ through instruction in organ playing, repertoire, history, design, and construction. These regional summer organ music institutes for students aged 13–18 provide private and group instruction, opportunities for ecumenical worship, and a chance for young musicians to meet others with similar interests. Basic keyboard proficiency is required, although previous organ study is not necessary. Local POE Committees may choose to grant special consideration on an individual basis for admission of a potential registrant whose age or training differs from the guidelines.

**JUNE 8–14, 2008**

**CENTRAL TEXAS CHAPTER**  
Baylor University  
Waco, Texas

Joyce Jones, FAGO  
Baylor University School of Music  
One Bear Place #97408  
Waco, TX 76798-7408  
254-710-1417  
[joyce\\_jones@baylor.edu](mailto:joyce_jones@baylor.edu)

**JUNE 15–20, 2008**

**SALT LAKE CITY CHAPTER**  
University of Utah  
Salt Lake City, Utah  
Ingrid Hersman  
5092 South Campbell Drive  
Salt Lake City, UT 84118  
801-966-7966  
[hersman@sisna.com](mailto:hersman@sisna.com)  
[www.slcago.org](http://www.slcago.org)

## POE ADVANCED FOR TEENS

Pipe Organ Encounter Advanced is a new, auditioned, week-long summer organ program for students ages thirteen to eighteen, who are currently studying organ at a level where a rigorous and comprehensive program is more appropriate. Lessons and classes are taught by an artist faculty. Those students seeking admission will submit an unedited CD or cassette of their playing to the POEA Director for evaluation. Contact the Director for application information. Deadline for application is March 1, 2008.

**JULY 6–11, 2008**

**LINCOLN CHAPTER**  
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Lincoln, Nebraska  
Christopher Marks  
University of Nebraska-Lincoln  
School of Music  
108 Westbrook Music Building  
Lincoln, NE 68588-0110  
402-472-2980  
[cmarks2@unl.edu](mailto:cmarks2@unl.edu)  
[www.agolincoln.org](http://www.agolincoln.org)

**JULY 6–11, 2008**

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Holland, Michigan  
Elizabeth Claar, CAGO  
67 West 19th Street  
Holland, MI 49423  
616-392-7172  
[elizabeth.claar@gmail.com](mailto:elizabeth.claar@gmail.com)  
[www.hollandago.org](http://www.hollandago.org)

**JULY 13–18, 2008**

**CHARLOTTE CHAPTER**  
Belmont Abbey College  
Charlotte, North Carolina  
Patrick Pope  
115 West 7th Street  
Charlotte, NC 28202  
704-332-7746  
[poe@charlotteago.org](mailto:poe@charlotteago.org)  
[www.charlotteago.org](http://www.charlotteago.org)

**JULY 20–26, 2008**

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Worcester, Massachusetts  
Frank Corbin  
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Worcester, MA 01605  
508-459-1171  
[fcorbin@assumption.edu](mailto:fcorbin@assumption.edu)  
[www.worcesterago.org](http://www.worcesterago.org)

**JULY 27–31, 2008**

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Seattle Pacific University  
Seattle, Washington  
Carl Dodrill  
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Mercer Island, WA 98040-3934  
206-236-0067  
[carl@dodrill.net](mailto:carl@dodrill.net)  
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## POE+ FOR ADULTS

Pipe Organ Encounter Plus (POE+) is a week-long summer organ program for adults, ages 19 and older. Two tracks of instruction are offered: beginning and experienced. Beginning students are proficient pianists who will learn the basics of organ playing including technique, pedaling and registration. More experienced players will continue to expand their repertoire while gaining expertise in hymn playing, sight reading and transposition — skills which may lead to qualifying as a candidate for the AGO Service Playing certificate. All students will gain greater confidence and competence in organ playing under the guidance of an outstanding faculty.

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Fort Collins, Colorado  
Joel Bacon  
Colorado State University  
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970-491-2431  
[Joel.Bacon@colostate.edu](mailto:Joel.Bacon@colostate.edu)

**JUNE 15–20, 2008**

**PITTSBURGH CHAPTER**  
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Glenshaw, PA 15116-2105  
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Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the Associated Pipe Organ Builders of America. Additional support is provided by the American Institute of Organbuilders and Margaret R. Evans. Permanently endowed AGO scholarships are provided in memory of Charlene Brice Alexander, Robert S. Baker, Seth Bingham, Clarence Dickenson, Philip Hahn, Charles N. Henderson, Alfred E. Lunsford, Ned Slabbert, and Martin M. Wixey and in honor of Philip E. Baker, Ruth Milliken, and Morgan and Mary Simmons.



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by air conditioned coach, including a reception in the picturesque village of Glen Morris.  
See details in program and registration pages.

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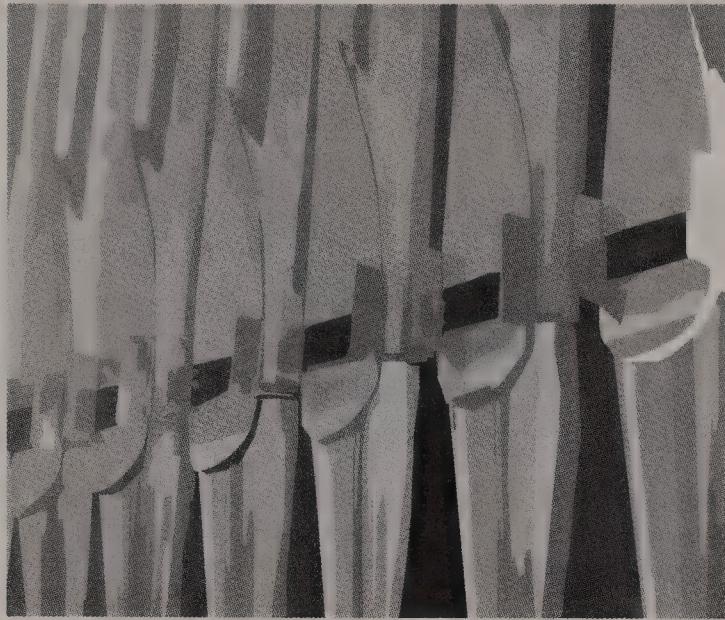
LA FONDATION  
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DE L'ONTARIO

region of waterloo



# Festival Schedule

	Morning	Afternoon	Evening
Sun		<b>Improvisation Competition Semi-Finals</b> First United, Waterloo  <b>Waterloo Region Organ Crawl</b> 3 Tracker Organs Brunzema, Wolff, Warren	<b>Jazz Vespers</b> St. Andrew's Presbyterian, Kitchener  <b>Silent Movie:</b> <i>Berlin: Symphony of a City</i> St. Matthews Lutheran, Kitchener <b>Kirk Adsett, Organ</b>
Mon	<b>Ellen Waterman, Flute &amp; Voice</b> <b>James Harley, Soundscape Composition</b> Kitchener City Hall Rotunda <i>a dynamic blend of acoustic and electro-acoustic properties in multi-channel sound where improvisation meets soundscape composition</i>  <b>RCCO College Service</b> St. John the Evangelist Anglican, Kitchener <i>Commissioned work by Barrie Cabena</i>	<b>Workshops 1</b> Congregational Song I Traditional Improvisation I  <b>Workshops 2</b> Vocal Production for Aging Voices Traditional Improvisation II Jazz Improvisation I  <b>Jonathan Oldengarm, Organ</b> St. Andrew's Presbyterian, Kitchener <i>Karg-Elert, Reger, Guillou, Messaien</i>	<b>Nota Bene Period Orchestra</b> St. Mary's RC, Kitchener <i>Bach Multiple Keyboard Concerti</i> <i>Four Organs, Handel and Cabena organ Concerti</i>
Tues	<b>Morning Worship</b> Marilyn Hauser Hamm Historic St. Paul's Lutheran, Kitchener  <b>Workshops 3</b> Choral Anthem Reading – Lynn McRuer Jazz Improv II – Brad Moggach Modern Improv I – Jonathan Oldengarm  <b>Workshops 4</b> Traditional Improv III – William Wright Modern Improv II – Jonathan Oldengarm Spirituality and Global Music – Gerard Yun	<b>Ryan Enright, Organ</b> National Competition Winner Trinity United, Kitchener <i>Heroic Canadian Organ Music by Laurin and Kloppers with improvisation</i>  <b>Carillon Recital</b> Richard M. Watson St. George's Anglican, Guelph	Daniel Cabena, Countertenor Da Capo Chamber Choir Leonard Enns, Conductor Tim Pyper, Organ Dublin St. United, Guelph <i>Music by Cabena, Nystedt, Todd, Kalinnikov, Wadsworth, Enns</i>
Wed	<b>Morning Worship</b> Marilyn Houser Hamm Rockway Mennonite/ Zion United, Kitchener  <b>Improvisation Competition Finals</b> St. Andrew's Presbyterian, Kitchener  <b>Workshops 5</b> Congregational Song II Solo liturgical music  <b>Workshops 6</b> Organ Repertoire (plus instruments) – Joyce Knarr	<b>Workshops 7</b> Jazz Improv III Modern Improv III  <b>Jan Overduin, Organ,</b> <b>Willem Moolenbeek, Saxophone</b> First United, Waterloo <i>Cabena, Enns and Bedard</i>	<b>President's Reception</b> Rene Olsen, hypnotist Kevin Ramassar, guitar



# W O r k S h o p S

## Traditional Improvisation I, II, III

*William Wright*

Over the 3 sessions we cover the creation of short interludes, improvising hymn preludes, and larger forms such as concertos, fugues, fantasias and passacaglias.

## Modern Improvisation I, II, III

*Jonathan Oldengarm*

The three sessions will present a distillation of the most practical techniques from the 20th century French school: Dupre, Vierne, Messaien, Hakim and Guillou.

## Jazz Improvisation I, II, III

*Brad Moggach*

We will explore various techniques, styles and the language of jazz to help take practical steps toward introducing jazz elements into your congregation's worship experience.

## Congregational Song I, II

*Marilyn Houser Hamm*

Transcending the page, going beyond melody as a defining point, the gift of song from the global church - a song that sparks the imagination and calls for improvisation. These elements and more will move us outside our comfort zone and explore ways to 'create the invitation' and enter in.

## Vocal Production for Aging Voices

*Victoria Meredith*

This interactive session will help choir directors to understand the physiology of the aging voice and explore ways of helping singers to maintain their sound at any age.

## Spirituality and Global Music

*Gerard Yun*

This session will explore aspects of music and spiritual practice through the ancient music of the shakuhachi (Buddhist vertical bamboo flute) and its contemporary applications in Western music.

## Solo Liturgical Music

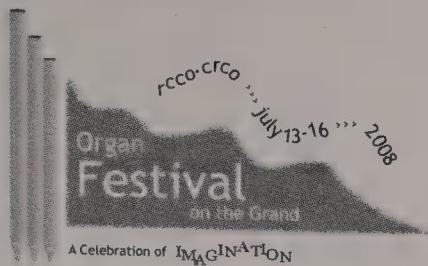
*Daniel Cabena*

This one-hour workshop and demonstration of liturgical music for solo voice will offer a condensed survey of the repertoire, providing examples of Psalms, Masses and Canticles for solo voice from plainsong to works from the 19th, 20th and 21st centuries. The focus of Mr. Cabena's presentation will be the potential of solo liturgical music to encourage renewal in the Ministry of Music.

## Organ Repertoire

*Joyce Knarr*

This session features interesting recent organ publications that do require some work! Keyboard with instrument selections for worship that are suitable for late high school/ university level players will be included. Several different organists will participate in this session.



# Registration Form

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Province/State \_\_\_\_\_ Country \_\_\_\_\_

Postal/Zip Code \_\_\_\_\_ Telephone: Day \_\_\_\_\_ Evening \_\_\_\_\_

Email \_\_\_\_\_

<b>Fees:</b>	<b>On or before May 1, 2008</b>	<b>After May 1, 2008</b>
RCCO/AGO Member	\$225	\$290
Non-member	\$275	\$340
Full-time student with ID	\$175	\$240

Registration	\$ _____
<input type="checkbox"/> Single Day x \$150	\$ _____ (please indicate: July 14 15 16)
<input type="checkbox"/> Banquet x \$50	\$ _____
<input type="checkbox"/> Organ Crawl* x \$50	\$ _____
Tax deductible Festival Donation	\$ _____
<b>Total</b>	<b>\$ _____</b>

\*Organ Crawl leaves by air conditioned coach from the Delta Hotel, Sunday at 2:00 to see 3 interesting tracker instruments in Kitchener (Kney), Cambridge (Wolff) and Glen Morris (Warren, circa 1875). The tour will include refreshments in the beautiful village of Glen Morris.

Do you have special needs regarding accessibility or transportation? \_\_\_\_\_

Do you require a vegetarian meal at the banquet? \_\_\_\_\_

If you make a donation to the Festival may we print your name in the program book? \_\_\_\_\_

Credit Card Number: \_\_\_\_\_ Type: Visa MC Exp: \_\_\_\_\_

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**Registration may be made online with secure payment through Paypal at  
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Katherine Rochester, Registrar  
Organ Festival on the Grand  
23 Rich Ave.  
Cambridge, ON N1R 2A4

Payment may be made by Visa, MasterCard, or cheque payable to "Festival on the Grand". You will be notified by mail or e-mail when your registration is received. For more information contact Katherine Rochester at 519-621-4530 or registrar@festivalotg.ca

For accommodation requests, contact the Festival Hotel: Delta Kitchener-Waterloo, 105 King Street East, Kitchener, Ontario. N2G 2K8 Tel: 519-744-4141 Toll-Free : 1-888-890-3222

**F**rank Lloyd Wright,  
I have spent  
much money in my life  
but I never got anything  
so worthwhile for it  
as this house.  
Thank you."

Edgar J. Kaufmann  
owner, Fallingwater

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Spartanburg, South Carolina

## COMMENTARY

Haig Mardirosian

### VOX HUMANA A Tale of Three Musicians

ONE OF THE OCCUPATIONAL hazards that folks in my line of academic work face is that of introducing people and events. While this often means digging out talking points on topics not all that familiar, or another of the routine institutional stump speeches, every now and again we get to talk about something in which we have experience. A few months ago, the opportunity arose of introducing a panel chaired by Maestro Leonard Slatkin of the National Symphony Orchestra (and soon the Detroit Symphony). He brought with him a group of very prominent friends in entertainment, publishing, government, communications, and philanthropy. The group reflected on the meaning of music in the lives of nonprofessional musicians. So I could not resist the urge to share some firsthand, formative experience about the insightful long view of musicians.

Since 1973, I have taught at American University and have served in its administration for the past decade. So I had the advantages of seniority, institutional memory, and a clear knowledge of the core beliefs of the place. Could I then couple the visions of three past visiting musicians to the current practice of the university?

In the spring 1969, I stepped on the AU campus for the first time. I was a student elsewhere and had come to meet and listen to a talk by Olivier Messiaen. Naturally, Messiaen spoke about the influences upon his music—Impressionism, serialism, bird song, Hindu rhythms, Gregorian chant, theology, poetry, color, William Shakespeare. His was, of course, a highly personal musical language unlike any other, but a highly communicative language precisely because of its linkages to such far-flung music experience and thought—it was a multi-disciplinary art. So now, four decades later, I reflected, American University, like nearly all of higher education, upholds the notion of broadly construed, interdisciplinary inquiry. Learning and research today take into account the premise that no idea grows in isolation. In-

tellectual validity, therefore, demands inspiration from and association with other realms. What Messiaen professed several generations ago has now emerged as truth and common practice of the mind.

So a few years later having perchance become a professor here, I recalled that the music department invited Maestro Lorin Maazel, then music director of the Cleveland Orchestra, to speak. He cheered on a large group of music majors and suggested strategies for building careers in music. He said pointblank, "If you have any serious ambitions about having such a career, then you had better get yourself to Europe and live and study there." Looking back, although seemingly limited in its disciplinary and geographic limitations, this admonition must have impressed more than AU's music majors. Today, more than three decades later, about 70% of our undergraduates spend at least one semester studying abroad at 106 partner destinations, and most of these are not in Western Europe. More broadly, universities have become internationalized centers where multi-cultural perspectives and scholarship permeate curriculum and scholarship alike. Once more, a musician trumpeted this message decades before it became universal practice.

Finally, in 1982, we hosted a visit by the then music director of the National Symphony Orchestra, Mstislav Rostropovitch. A colleague and I interviewed him on our recital hall stage. Slava's message was pointed and clear. Music, if it is to be as powerful and universal an art, as we believe it to be, must serve higher, nobler purposes, especially that of the freedom of expression for artists and for all, and music and musicians must strive to affirm human rights broadly. And again, 25 years later, among its characteristic and defining overarching themes, none defines my university more sharply than its fervent concern with the rights of all human beings. And such is a foundational belief in hundreds of other institutions. Public affairs, international law, communications, and justice permeate the curricula nationally. What's more, programming in the arts has embraced these themes afresh. My point is that, again, a musician led the way.

These three—interdisciplinarity, internationalism, human rights—endure as essential characteristics of the academy. On my campus, in each case, their harbingers were prominent musicians. There is a lesson here: it behooves us to listen closely when musicians speak!

### *In Memoriam*

## Richard Westenburg

APRIL 26, 1932 – FEBRUARY 20, 2008

*Requiem aeternam*

Saint Wilfrid Club of the City of New York  
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**DATES:** July 14-18, 2008, with optional pre-convention events at St. Mark's Cathedral, Seattle, Sunday evening, July 13: Organ Recital, 8:15 p.m.; Compline Service, 9:30 — 10:00 p.m.

**HOTEL:** Holiday Inn Sea-Tac Airport, located directly across from the airport, midway between Seattle and Tacoma. Courtesy van to and from the airport. Great Rate: \$82 single / double, \$92 triple (+ taxes), including breakfast!

- To reserve online, use the "Accommodations" link on the convention website:  
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  - To reserve by phone, call 1-800-287-0037 and ask for the special rate for the Organ Historical Society (group code OH2) at the SEATTLE-SEATAC INTL AIRPORT Holiday Inn.
  - You may also reserve by Fax: 206-242-7089 or email: [reservations@hi-seatac.com](mailto:reservations@hi-seatac.com).
  - The direct phone number for the hotel is 206-248-1000.
  - Convention rates available for July 8-July 22. Reservation cut-off July 2, 2008, 6:00 p.m., Pacific Time.

For convention details and registration, as they are available, visit  
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# **HEAR 25 DISTINCTIVE INSTRUMENTS BY DISTINGUISHED ORGAN BUILDERS BUILT BETWEEN 1871 AND THE PRESENT**

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Gregory Crowell	Dana Robinson
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## PRESENTERS

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## LETTERS

*Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the AGO, RCCO, APOBA, or the editors of this journal. Letters accepted by the editor may be published whole or in part. Please send letters to Anthony Baglivi (abaglivi@agohq.org).*

### ANYTHING GOES

Susan Burkhalter's letter in the February issue of TAO expressed a wish that "we organists could just take a stand and say, 'Secular music does not belong in church,' although," she continues, "I know this isn't practical." Thousands of church members would rejoice if we did this and if it would simply work! As she pointed out in her very informative letter, it is, unfortunately, so much more complicated than this. To many, traditional church music, with its wobbly sopranos and esoteric organ sounds, represents stuffiness, remoteness, and a generally dour place one had to endure as a child. Martin Marty says, "Our traditions (organ, pulpit, ministerial robes, hymnal, stained glass, etc.) are too connotative of an Unfamiliar Otherness to make their way easily in this age of banality." It is so much easier for today's musically and theologically challenged parishioners to sing catchy tunes that breed an imagined instant intimacy with God, self, and ego, and to embrace nothing but music in the church that doesn't remind them of—church.

Traditionally, the organ has been the backbone of church music. At its best it concretizes those mystical elements of faith regarded as holy and in so doing transports us into a higher spiritual awareness and gives us a feeling of connection with the divine. Church music makes one aware of being in a holy place, and having a pipe organ is a part of this experience. Sadly, we "traditional musicians," through our many vapid performances of otherwise good music, have not always done much transporting, and must take some of the blame for the religious pop music phenomenon. We often have our own personal demons to overcome: too little love in our hearts, too little passion for profound sacred experiences, too much interest in our own glorification, too little interest in working at all because we are lazy, mediocre, distracted, unorganized, unimaginative, uncreative, or just burned out. It is harder, and takes more thought, scholarship, and preparation to provide good classical music presentations than it does to provide good "contemporary" music performances. The demise of traditional music in many churches (like traditional preaching) has come partly from bad choices, bad motivations, and bad performances.

In the 21st century, we are globally diverse, and because of our diversity, as we sit together in church or in the world, I may be having a sacred, transcendent experience while you are bored stiff. Though we don't always like diversity, diversity is designed by God and it is our duty in the Church to offer it, just as the biblical model of the Old and New Testaments shows us the great importance of offering the whole human story.



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Host, "Sounds from the Spires"  
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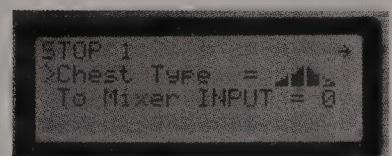


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Easy intimacy with God, reflected in our praise and folk songs, has always been with us and always will be—during church camps, around campfires, and around pianos and guitars in our homes and Bible studies. “Contemporary praise music” has its context, its place, and its purpose, and for many it is the only way people think they can experience God. Our 21st-century globalism demands that we stretch our tastes to accommodate different backgrounds, and as we do, we expand our capacity to care about and love people different from us. However, just as dessert is only one component of a meal, and comic books are only one form of reading, so this music is only one form of our Christian experience. Its informality demands informal surroundings—places other than those set aside for the awe-producing experiences of great organs and choirs. Churches that mix traditional visual elements designed for divine contemplation and reflection with “contemporary church music” designed for instant emotional gratification often might mix oil and water with more success.

Additionally, adherents of so-called “contemporary church music” often see little need for anything else. Sight-reading—why bother? Do it by rote. (I recently discovered that there are actual “music ministers” in big churches who can’t read music!) “Contemporary music” advocates tend to eschew musical scholarship for fear it will burst their warm fuzzy musical/religious moments, and in so doing they become as fossilized as they accuse their traditional adversaries of being. Religious experiences have to be their way,

and they don’t want any educated musician to tell them differently. The more simplistic and worldly the music is, the better, because it has to “relate.” In other words, it has to get the attention of the lowest beer-drinking, TV-addicted simpleton on the block. Frank Burch Brown, professor of religion and the arts at Christian Theological Seminary in Indianapolis, says it is amazing what music is being offered today in the name of Christianity, and he wonders whether any criteria remain for judging which music is fitting for the church. Deeming all worldly musical styles sacred is a kind of musical anthropomorphism. As Rudolph Otto says, “When everything is deemed sacred, all of a sudden nothing is.”

There is no substitute in the church for the profound offering of beautiful church music made eternal by the ideas, creativity, love, imagination, and care of the composers and performers. Just because some can’t comprehend the whole power of a great performance of the Kyrie from the Mozart *Requiem* to transport us into the very presence of God doesn’t mean the church shouldn’t include such presentations. And the music alone, irrespective of the words (i.e., “Kyrie eleison” repeated over and over), can convey a sense of the meaning of a sacred reality—one beyond concepts and beyond verbal explanation—in a way that nothing else can.

The Church has to be discerning, somehow, even while encouraging inclusiveness. “Contemporary religious music” needs appropriate performance spaces, and “traditional sacred music” needs to be performed in holy places with great care and precision.

I believe that subconsciously all people are drawn to greatness and yearn to reach beyond themselves. One can eat just so many ice cream cones before yearning for meat and vegetables. But when they come back to our table, we have to be ready to offer them high-quality food. And we have to try to offer it with love and humility.

CHRISTINA HARMON  
Organist, Park Cities Baptist Church  
Dallas, Tex.

#### TAO BOOK REVIEWS

I have noticed that in almost every issue, there seems to be a lot of reviews of books in a language other than English. I guess the readership of this magazine is so starved for relevant literature on our subject that we have to look into learning entirely new languages in order to be able to read it. Why are there so many publications available from other countries? Is it true, that for better or worse, other governments provide funding and even encourage interest in something as esoteric as pipe organ building and restoration? Is no one writing books about organs in the U.S.? Does this represent further evidence of the ongoing trend in the United States to do away with funding for research and writing about the arts? It is truly sad that we can spend billions for war and so little for peaceful (civilized) pursuits like art and music. Let’s face it, if there is no profit motive for writing such material, and there is no governmental or institutional support here in the U.S., it won’t get written.

HENRY BRISSETTE  
Richmond, Va.

## AGO DUES RATES 2008–2009

The renewal period for membership in the American Guild of Organists for the 2008–2009 program year will begin April 15, 2008, for voting members affiliated with a chapter.

All dues for voting membership are collected by local AGO chapters except for dues for independent members, which are collected by National Headquarters. Each currently active member of a chapter should receive a renewal notice from a chapter.

Each chapter will establish the local renewal period and deadline for payment of dues.

The local portion of dues is retained by the chapter to support its programs and functions. The national portion is forwarded to AGO National Headquarters to support regional and national programs and operations and to provide a one-year (12 issues) subscription to THE AMERICAN ORGANIST Magazine, the official journal of the American Guild of Organists.

The subscription period for THE AMERICAN ORGANIST for voting members who are affiliated with a chapter for 2008–2009 will be December 2008 through November 2009.

Membership is open to all interested individuals. A completed application form must accompany dues of each new member. Forms and information are available from local chapters or from AGO National Headquarters.

## AGO DUES RATES 2008–2009

Membership Category	National Portion	Chapter Portion	Total Dues
Voting Membership:			
Regular	\$52	\$36	\$88
Special (over 65, or under 21, or disabled)	\$35.50	\$28.50	\$64
Full-time Student (with school ID)	\$23	\$13	\$36
Partner (2nd member at same address, no TAO)	\$28	\$36	\$64
Dual (paid to second chapter)	0	\$35	\$35
Student Dual (paid to second chapter)	0	\$14	\$14
Independent Regular	\$88	0	\$88
Independent Special	\$64	0	\$64
Independent Student	\$36	0	\$36

### Non-Voting Membership:

AGO Subscriber (TAO subscription, but no chapter affiliation)	Residing in U.S.: 1 year \$56 2 years \$106 3 years \$152. Outside of U.S.: 1 year \$74 2 years \$140 3 years \$200
Chapter Friend (No TAO, chapter participation only)	dues rate set and retained by local chapter

(Subscriptions are available to institutions at the AGO Subscriber rate)

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# DIANE BISH SIGNATURE SERIES COMBINATION ORGAN INSTALLED AT CORAL RIDGE PRESBYTERIAN CHURCH

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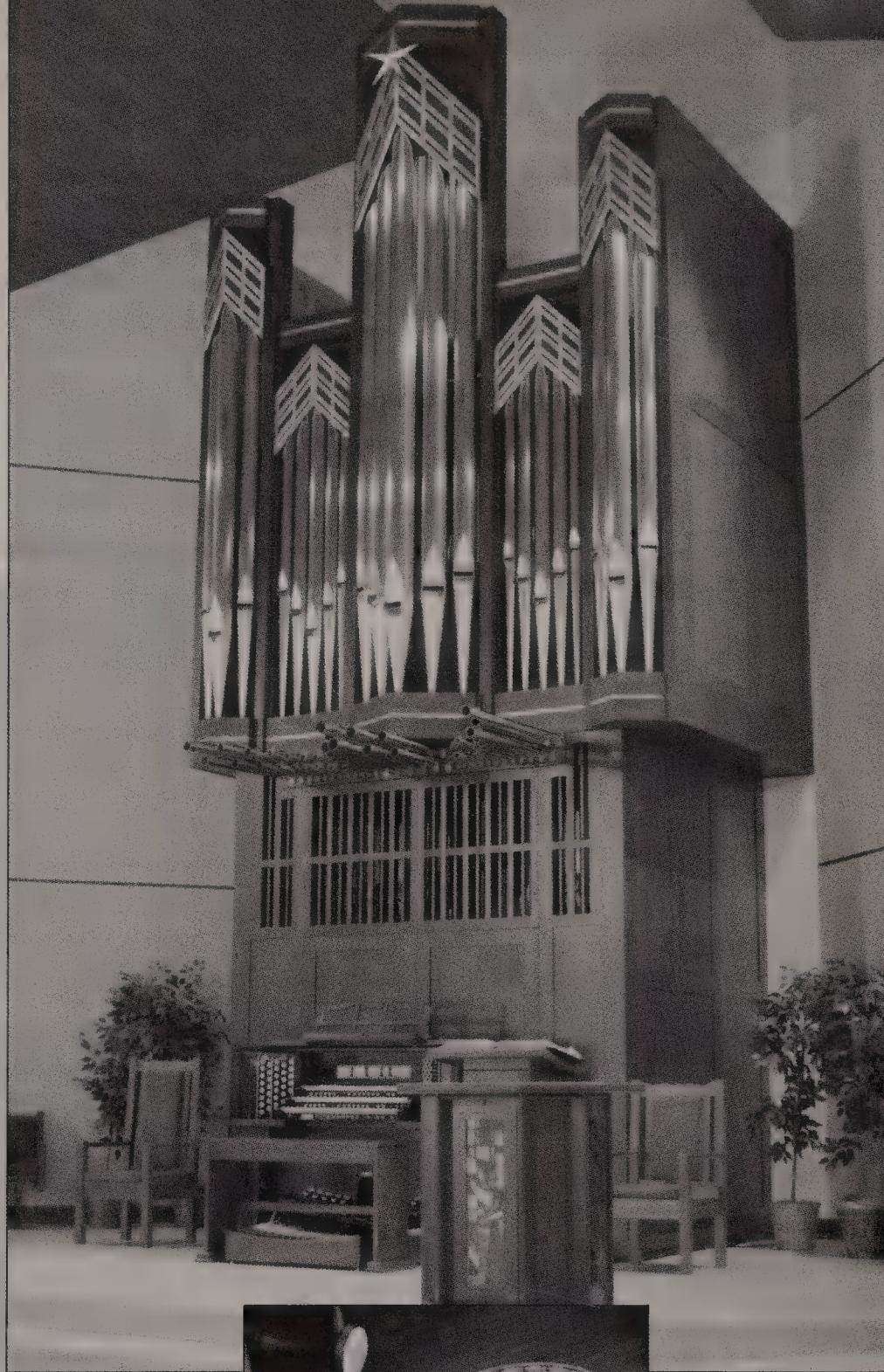
The stunning three-manual, 58 stop instrument includes 20 ranks of pipes, including a Trompette en Chamade, in addition to its complement of digital voices.

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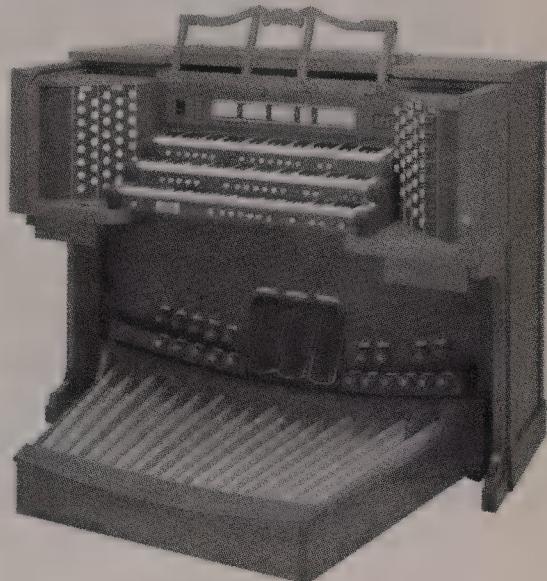
Coral Ridge Presbyterian Church highlighted the new organ at *Church Music Explosion 2008!*



Diane Bish has recorded a stunning virtuoso performance on the DeVos Chapel organ at Coral Ridge Presbyterian Church. This performance will be featured on the nationally broadcast *Joy of Music* television program. A DVD will be available for purchase on the *Joy of Music* web site: [www.dianebishtv.com](http://www.dianebishtv.com)



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# AGO/RCCO CHAPTER/CENTRE NEWS

ALL REPORTS RECEIVED ARE PUBLISHED

- Reports (not newsletters) from chapters and centres may be sent by e-mail, fax, or regular mail to Robert Price (rprice@agohq.org).
- Include the name of the chapter or centre, the program place and date (not day or hour).
- An event should be reported one time only, and soon after it has occurred. Do not list future events.
- Include names of active participants who are AGO/RCCO members.
- Do not list names or descriptions of organs except when they are an essential element of the program.
- Do not list the complete program of pieces and composers, except for commissioned works or large works.
- Give information that will be helpful to other chapters or centres in planning programs.
- The deadline for this column was two months prior to the issue date. If your chapter/centre report does not appear, it was either too late for this issue and will appear in the next issue, or it was not received.
- Photographs must be in focus. Only unmodified high-resolution TIFF or JPG files are acceptable for electronic submissions. Do not insert digital photos into documents (send as attachments).

## AGO CHAPTER NEWS

### REGION I—NEW ENGLAND

**Fairfield West, Conn.** Feb. 3, members met at Temple Shearith Israel in Ridgefield for a reading session of choral octavos from several American publishers led by Jayson Rodovsky-Engquist and accompanied by Edwin Taylor.

—Eugenie Sherer

**Berkshire, Mass.** Feb. 9, Marguerite Brooks of the Yale Institute of Sacred Music conducted a choral conducting workshop at the First United Methodist Church in Pittsfield. Sixty singers and choral directors sang under Ms. Brooks's direction as she demonstrated introducing and conducting a selection. Chapter members Joy Mullen, Nancy King,

and Lee Rutan each directed a short selection. The accompanist was Edwin Lawrence. The event was organized by Sub-dean Edwin Lawrence and Joy Mullen of the host church.

—Lucy Sherrill

**Merrimack Valley, Mass.** Feb. 23, the chapter hosted its tenth mini-convention at the First Calvary Baptist Church in North Andover. In spite of the previous day's snowstorm, there were about 50 attendees for a full day of workshops. The morning began with an anthem-reading session. Five members presented choral pieces they had successfully used with their choirs. Richard Bunbury, music professor at Boston University, demonstrated "Tools for Teaching Sight



Ocean County "Festival of Sacred Choral and Organ Music"



Suffolk workshop participants

"Singing to Volunteer Choirs," and Cheryl Duerr, Region I coordinator for education, spoke about the AGO certification examinations, encouraging everyone to obtain AGO certification. After a catered lunch, member Dan McKinley offered many helpful resources and suggestions for choosing hymns. To end the day, Carol Doran led the participants in a "Music by Heart" choral session. An area music store was on hand with a large selection of choral and organ music. There was also a flea market table of "pre-owned" music and books, the proceeds of which will benefit the chapter's scholarship fund.

—Jodi Templer

### REGION II—NEW YORK—NEW JERSEY

**Ocean County, N.J.** Jan. 27, more than 100 singers, representing 23 area churches, participated in the 29th Festival of Sacred Choral and Organ Music at St. Bonaventure Roman Catholic Church in Lavallette, N.J. The concert featured ten anthems by various composers. Serving as directors and accompanists were members Brad Wilson (dean), Karin Gargone, Jack Milkovitz, Barbara D'Ippolito, Polly Moore, Loren Donley, Dee Lepley (secretary), William Shoppell, Sara Hoey (sub-dean and festival co-director), Christine Urban, Barbara Taranto (treasurer and festival co-director), Dennis Rittenhouse, and Peggy Bendel. Organ solos and organ/piano duets were performed by Brad Wilson, Thomas Halpin, Bernice Kephart, and Karin Gargone; Mimi Mansky played her composition, "Flight of the Celestial Spirit," as a featured organ solo. Several selections were accompanied by a brass ensemble (John Dondero, John Dondero Jr., Ed Herbert, Dennis Rittenhouse, and Jack Milkovitz).

—Peggy Bendel

**Suffolk, N.Y.** In January, member Nigel Potts presented a lecture/performance ("Folk Tunes and Tuba Tunes: an Introduction to English Organ Repertoire of the 19th and 20th Centuries") at St. Peter's Episcopal Church in Bay Shore where he is artist in residence. Mr. Potts traced the development of the English Romantic style by major composers of the era. Of special value to attendees were the practical pieces that he demonstrated by skillful performance and by excerpts from recordings. The chapter also thanks Tom Bailey, St. Peter's director of music, for hosting the event. In February, the chapter held its 15th annual Choir Directors' Workshop and Children's Choir Festival, coordinated by Dean Deanna Muro and the chapter's professional development chairperson, Helen Kegerreis. This year, the workshop and festival were led by Michael Wustrow, a member of the Nassau Chapter who is co-director of music at St. Agnes Cathedral in Rockville Centre. The workshop for choir directors covered important aspects of working with children, including considerations of mind, body, and spirit as well as useful exercises and techniques for directing effective rehearsals. The choir festival that followed the next day included nine participating choirs from area churches, culminating in a well-attended performance that afternoon. Special thanks to Deanna Muro and Frank Crosio, participating choir director and dean of the New York City Chapter, for providing piano and organ accompaniment for the festival. The chapter also thanks the hosts, the Rev. Paul Britton and choir director Christa

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Stopped Diapason	8	Gedackt
Gamba	8	Salicional
Octave	4	Voix Célestes
Wald Flute	4	Principal
Twelfth	2 <sup>2/3</sup>	Lieblich Flute
Fifteenth	2	Fifteenth
Mixture	IV	Mixture
Double Trumpet	16	Fagotto
Trumpet	8	Cornopean
Clarion	4	Hautbois
Swell to Great		Clarion
Choir to Great		Tremulant

### CHOIR (Enclosed)

	PEDAL	
Harmonic Flute	8	Sub Bass
Rohr Flute	8	Open Wood
Dulciana	8	Violone
Gemshorn	4	Bourdon
Chimney Flute	4	Octave
Spitz Flute	2	Bass Flute
Larigot	1 <sup>1/3</sup>	Super Octave
Sesquialtera	II	Contra Fagotto
Clarinet	8	Ophicleide
Tuba	8	Clarion
Tremulant		Shawm
Swell to Choir		Choir to Pedal
		Great to Pedal
		Swell to Pedal
		Great & Pedal Pistons



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Robert Chase (seated left) with Westchester County members



Cynthia DeDakis (Potomac, Md.)



Phyllis Hentz leads handbell session at Philadelphia "January JumpStart"



Wayne Leupold (second from right) with Ellen Hunt (dean), Shirley King (sub-dean), and James Riggs at Harrisburg workshop



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Wanamaker of Gloria Dei Lutheran Church in Huntington Station, and all the participating choir directors and parents who helped to make the festival a success.—Claire Klein

**Westchester County, N.Y.** Jan. 6, the chapter's annual Twelfth Night party was held at the home of Dean Joyce Gardner. Edna Schlotion coordinated hospitality and encouraged everyone to use the recipes in her new AGO cookbook. Feb. 10, chapter members met at the Church in the Highlands. A talk on the contemporary Requiem was presented by Robert Chase, a former chapter dean. A general discussion of the topic was followed by performance of examples from composers found in Dr. Chase's new book, *Memento Mori, A Guide to Contemporary Memorial Music*. Pieces were heard by composers Alfred Bruneau, Javier Busti, Roger Calmel, Eleanor Daley, Richard Danielpour, Marc Eychenne, John Foulds, William Harper, Roman Maciejewski, Alfred Schnittke, and Jean-Pierre Sciau. Refreshments were prepared by Edna Schlotion.

—Ralph A. Burkhart

### REGION III—MID-ATLANTIC

**District of Columbia.** Jan. 27, the annual service of lessons and carols was held at Augustana Lutheran Church. Thomas Mitts was the organist and choirmaster. The service celebrated the season of Epiphany, with the hymn, "O morning star, how fair and bright," used as the unifying musical theme. Organ fantasies on the tune by Buxtehude and Reger opened and closed the service, and sung stanzas of the hymn alternated with scripture lessons and choral anthems. The evening concluded with a reception and dinner prepared by Thomas Cowan and Carol Guglielm, chapter board members.

—Suzanne Béchamps

**Potomac, Md.** Feb. 23, Cynthia DeDakis of the Royal School of Church Music in America led a choral workshop in the choir room of Christ Church in Rockville (Tad Cavuoti, host organist-choirmaster). After explaining the history and operation of the RSCM in America and the many educational tools available, Ms. DeDakis provided a demonstration, utilizing a quartet of young choristers from Christ Church, Kensington, where the RSCM methods and materials are used, under the direction of organist-choirmaster John Brooks.

—David McCahan

**Harrisburg, Pa.** Feb. 10, organist and music publisher Wayne Leupold conducted a workshop at Faith Presbyterian Church. The workshop, which was designed as an aid for organ and keyboard teachers, presented recruitment ideas, teaching advice, and teaching materials that would enable instructors to teach children and adults from the very beginning of their musical experience at the organ. James Riggs, host church musician, coordinated the event, along with Shirley King, program chair, and Ellen Hunt, chapter dean. Refreshments were available before, during, and after the interesting presentation.

—Mary Jane Nelson

**Philadelphia, Pa.** Jan. 12, the chapter hosted its fifth annual "January JumpStart" at Bryn Mawr Presbyterian Church. The Lancaster, Lehigh Valley, Reading, York, Southeastern

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Beverly Crawford, Larry Allen, J. Richard Szeremany, and Elizabeth Harrison at Pittsburgh meeting



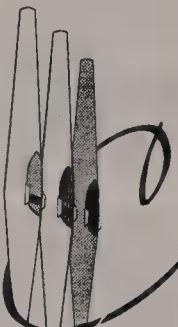
Southeastern Pennsylvania members Brad Winters, Clyde Shive, Nancy Brown, Bob Johnston, Brandon Artman (dean), and Art Kalemkarian (sub-dean) with company employees Adam Dieffenbach, Anthony Shaw, Colin Walsh, and Richard Lewis at Colin Walsh Organ Company

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Pennsylvania, Southwest Jersey, and Delaware chapters joined the Philadelphia Chapter in presenting this series of workshops "for the church musician seeking new ideas for a new year." The featured clinicians were Helen Kemp and Michael Kemp, both focusing on choral technique, and Wilma Jensen, who conducted an organ masterclass. Members from participating chapters led additional classes: Michael Baal and Ethel Geist (choral reading sessions), Charles Gibson (organ maintenance), Phyllis Hentz (handbells), David Kelley (AGO exams), John Sall (drumming), Gordon Turk (organ repertoire), and Zack von Menchhofen (MIDI). Members also had the opportunity to play the Rieger organ with help from host organist Jeff Brillhart. Over 200 musicians attended this event, which was organized by Katherine Reier.

—Elizabeth Cochran

**Pittsburgh, Pa.** Feb. 25, chapter members met at East Liberty Presbyterian Church, site of the recently renovated 1935 Aeolian-Skinner organ (TAO, Dec. 2007). Three members played and spoke of their teachers: J. Richard Szeremany (host) (Catharine Crozier); Elizabeth Harrison (Harald Vogel); and Larry Allen (Marie-Claire Alain). Flutist Beverly Crawford assisted in the performance. Members were delighted to hear that member Kenneth Danchik had received AAGO certification.

—Stanley E. Yoder

**Reading, Pa.** Feb. 17, chapter members met for a conversation with Jane Errera (Region III councillor) at St. John's Evangelical Lutheran Church in Mohnton (Elaine Stetter, host music director and organist). Among the topics addressed were the executive structure, the importance of contracts and certification, the benefits of contributions to the Annual Fund, the three-year process for hosting regional conventions, the purpose of the regional budget, and membership drives. The evening ended with a potluck dinner.

—Marjorie Fitz

**Southeastern Pennsylvania.** In November, chapter members met at the organ factory of Colin Walsh in Collingdale for a tour of the facility. Pictured is a new console being built by Walsh for Good Samaritan Church in Paoli. The organ, an Austin from the 1950s, will be revised to include the addition of an Antiphonal division on the rear wall of the church. In January, the chapter joined with other area chapters for a day of informative workshops known as "January Jumpstart," hosted by the Philadelphia Chapter at Bryn Mawr Presbyterian Church in Bryn Mawr. In February, members met at St. Matthias Church in Bala-Cynwyd for an evening of videos and desserts.

—Brandon Artman

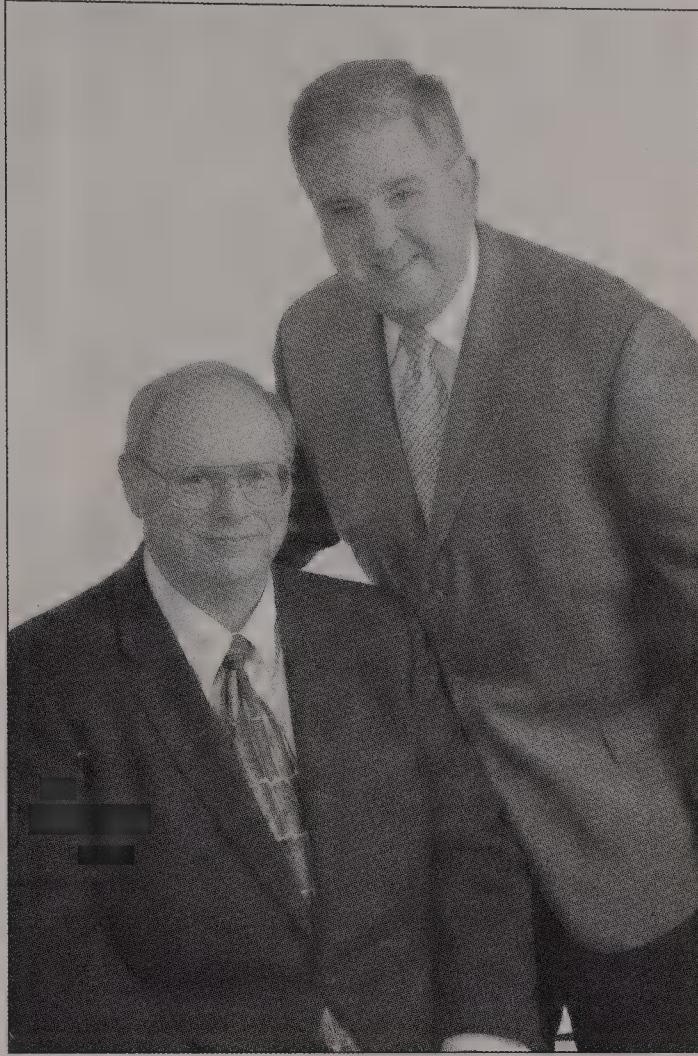
**Northern Virginia.** Jan. 11, chapter members met at Congregation Beth El in Alexandria for the Friday evening Shabbat service. The host organist was Ted Gustin, who has played at the temple for 39 years. He accompanied the quartet-choir on an Allen instrument (courtesy of Daffer Organs) especially imported for the occasion. The leaders of the service included Cantor Sharon Steinberg, Rabbi Brett Isserow, and various readers. Among composers represented were Abraham Wolf and Isadore Freed. A lavish reception followed the service.

—Don Frazier

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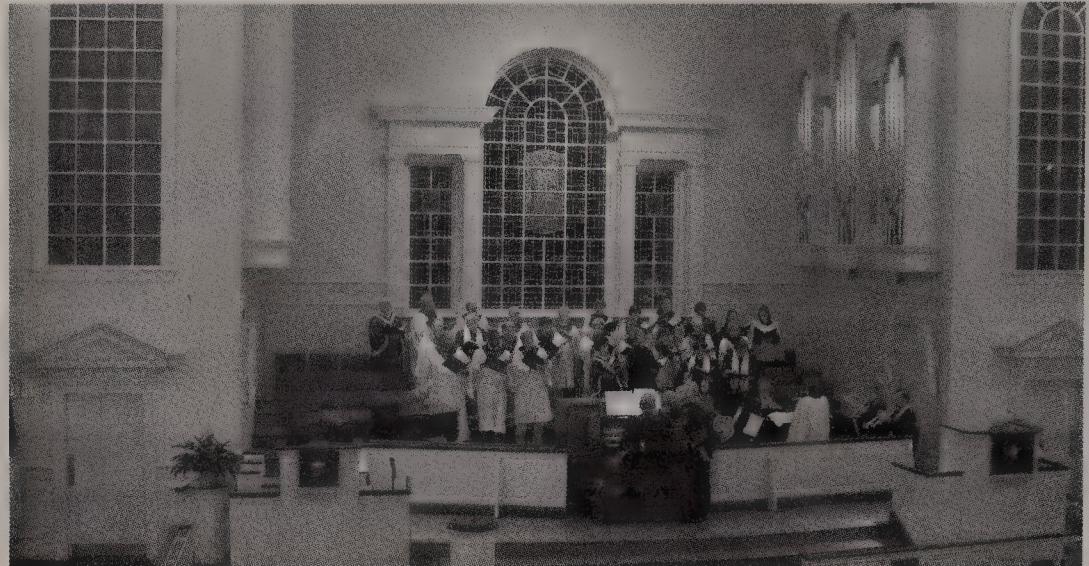
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**Richmond, Va.** Jan. 19, members and friends met at Bon Air Presbyterian Church to participate in "January Jumpstart," a day-long workshop offering numerous seminars. From the opening choral reading session led by Bob Ford and Larry Heath and accompanied by Pamela McClain to the closing sessions on Liturgical Ringing (Larry Heath and Paul Honaker) and the challenges of transposition and the C clef (Ardyth Lohuis), there was an abundance of new perspectives, techniques, and resources. Along the way, participants were inspired by the philosophical challenges for community and commitment to "building musicians" brought by Jeff and Tracee Prillaman (DaCapo Institute) and the sage advice of Stephen Henley on Professional Transitions. Feb. 15, over 100 chapter members and guests participated in a hymn festival led by renowned concert organist John Walker at Bon Air United Methodist Church. The hymn festival featured a 30-voice choir and a brass ensemble directed by Kathy Toole. The program titled "Retell What Christ's Great Love Has Done: A Festival Celebrating the Development of the Christian Year," included hymns and narrations based on the liturgical year. For his accompaniments, Dr. Walker used several of his own hymn arrangements as well as those of John Ferguson, Richard Webster, and Alec Wyton. The following morning, Dr. Walker conducted a masterclass on playing hymns and service music for worship.

—Larry Heath and Christopher D. Martin

#### REGION IV—SOUTHEAST

**Montgomery, Ala.** Feb. 23, members met for an organ crawl of organs in Montgomery and Prattville. After breakfast in Montgomery, they visited the Schantz in the old sanctuary at the First Baptist Church before seeing the Schantz in the new sanctuary. The new organ is four manuals and 87 ranks. The organist, Sara Jo Bagley, allowed the group to play the organs for as long as they desired. In Prattville, members visited the Allen pipe-digital organ at the First Baptist Church before returning to Montgomery to see the organ at Holy Comforter Episcopal Church. This organ retains the pipes from the original 1904 Pilcher along with several additional ranks; electronics were recently added.

—Raymond Johnson

**Central Florida.** Jan. 28, the chapter held a "Pedals, Pipes & Pizza" event at Stetson University in Deland. Twenty-two young music students were introduced to the pipe organ

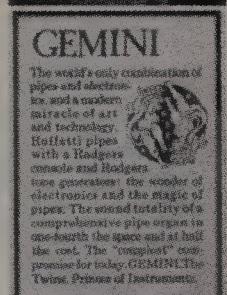
1950s



1960s



1970s



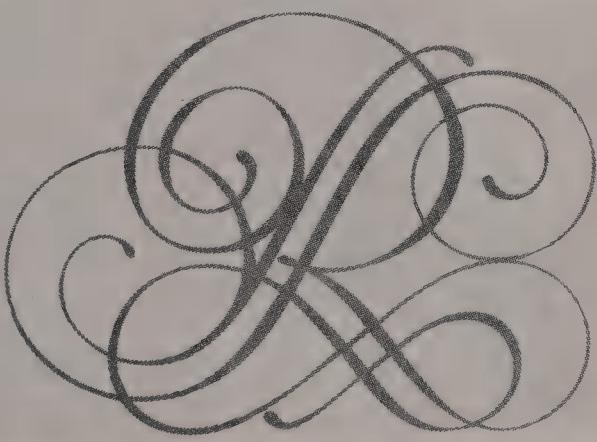
1980s



1990s



2000s



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New Orleans members at St. Paul Lutheran Church



Central North Carolina recital participants with their teachers



Wilmington concert

by the university's staff and organ students. Professor emeritus Paul Jenkins led a tour for parents and older students of Stetson's pipe organs used for practice and teaching. After a pizza lunch, participants received a gift bag with treats, music books, and a CD of organ music.

—Geoffrey S. Shoffstall

**Southwest Florida.** Feb. 17, Paul Jacobs played a recital at the First Presbyterian Church in Naples. Latecomers found standing room only in the church, which seats 1,000. Mr. Jacobs's program, which ranged from Baroque to contemporary, displayed all the colors and nuances available on the five-manual, 96-rank Ruffatti organ.

—Dorothy Hartman

**New Orleans, La.** The chapter has returned to an active presence in the music and church communities of New Orleans, which was devastated by Hurricane Katrina in August 2005. In the aftermath of the hurricane and the subsequent flooding, National Headquarters and various chapters generously contributed monetary and music resources to the chapter. The funds were used prudently to offset in a small way the significant losses of organs and music collections. The board disbursed seven separate organ grants to churches whose organs sustained full loss or significant damage not covered fully by insurance as a result of Katrina. Six of these churches, all active congregations, intend to repair or replace their instruments; in some instances, the projects are daunting. The seventh grant was used to relocate a circa 1885 Hook & Hastings organ from its damaged sanctuary to safe storage for eventual recycling. More than anything, the board noted that other chapters donated more than a half ton of music. These abundant gifts were made available to members, churches, teachers, and students. Past dean Steven Blackmon displayed the donated music in the choir room of St. Charles Avenue Presbyterian Church for local organists to avail themselves of the largess and support of the greater AGO. "The New Orleans Chapter remains a vital contributor to the lifeblood of organ music in this city," asserted Dean William R. Memmott, "and we remain indebted to fellow chapters for their unwavering support at a time when we needed it the most." Pictured are the New Orleans members in attendance at the January 2008 meeting, where members enjoyed playing the refurbished Schlicker organ at St. Paul Lutheran Church in the city's historic Bywater district.

—Gregory Nussell

**Central North Carolina.** Feb. 15, chapter members met at Jones Chapel on the campus of Meredith College in Raleigh for a recital played by students of Jack Mitchener from the North Carolina School of the Arts and students of David Lynch and Brock Downward from Meredith College. Those participating were Phillip Lamb, Alexander Whitaker, Miriam Davis, Lydia Cain, Stephen Gourley, Brent Shaw, Joseph Roenbeck, and Michael Ging. A reception followed in the Chapel Common Room.

—Lee Harris

**Wilmington, N.C.** Feb. 24, a concert titled "An Afternoon with the Music of Ralph Vaughan Williams" took place at St. Paul's Episcopal Church (Larry Cook, host organist and choirmaster). Conducted by Dr. Cook,

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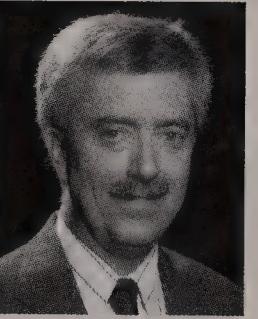
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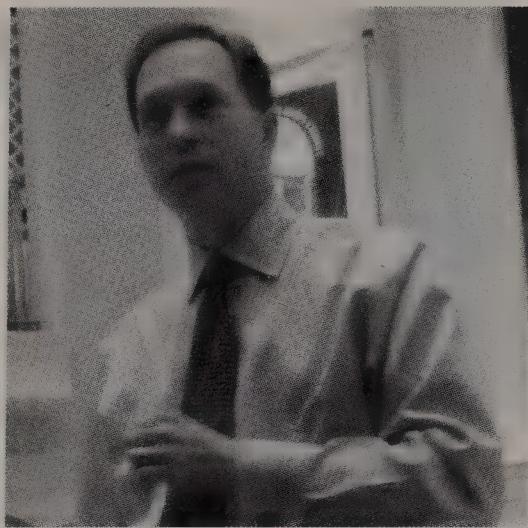
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David Rhyne lectures at Spartanburg meeting

the concert included three choral works: "O Clap Your Hands," *Five Mystical Songs*, and "Lord, Thou Hast Been Our Refuge," as well as the organ set, *Three Preludes Founded on Welsh Hymn Tunes*, and *Postlude in D* by Charles Villiers Stanford, one of Vaughan Williams's teachers. Richard Rhoads played the organ accompaniments; Bill Remele, Doug Leightenheimer, Ryan Blake, and Carol McKean were the organ soloists. Baritone Benjamin Horrell sang the solos in the *Five Mystical Songs*, and a vocal quartet composed of Sara Westerman, Michelle Ginochio, Jerry Cribbs, and Stephen Field served as the semi-chorus in the anthem, "Lord, Thou Hast Been Our Refuge." A reception followed the concert.

—Zollene Reissner

**Greater Columbia, S.C.** Feb. 19, following a catered dinner at Shandon United Methodist Church, members attended a recital presented by students of members David Lowry, Sally Cherrington-Beggs, and William H. Bates. Kevin Neel, a high school student from Fort Mill; Ike Pitts, a student at Newberry College; and Mark Dickens and Thomas Russell, students at the University of South Carolina, performed an outstanding program, including a new composition by Dr. Bates on the hymn tune "Thaxted," which will be published by Concordia Publishing House in 2008.

—Frances Webb

**Spartanburg, S.C.** Feb. 4, members met at Southside Baptist Church to hear David Rhyne, organist and director of music at Trinity Lutheran Church in Greenville, lecture on the life and work of William Walker (1809–75), a citizen of Spartanburg and compiler in 1835 of *Southern Harmony*, the first notable shape-note hymnbook in the American South. Guest vocalists demonstrated the style and sound of this unaccompanied harmonic tradition and showcased several hymns from an even earlier manuscript found in the library of Furman University.

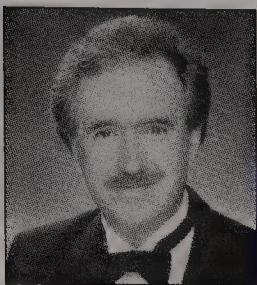
—William W. Burns



Greater Columbia recitalists Kevin Neel, Mark Dickens, Thomas Russell, and Ike Pitts

**Knoxville, Tenn.** Dec. 4, a centennial celebration of the births of Jean Langlais and Olivier Messiaen took place at St. John's Cathedral. Members Brenda Goslee, Richard Sidey, John Brock, Carolyn Moser, Denny Mullins, and James Garvey performed works of the two composers. Jan. 7, at the First United Methodist Church, Mark Schweizer, author of several "liturgical mystery" novels including *The Alto Wore Tweed* and *The Baritone Wore Chiffon*, was present to direct a performance of a murder mystery.

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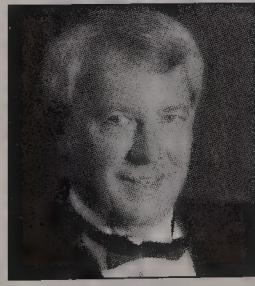
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Kevin Hildebrand with his student Peter Klinge at Fort Wayne workshop

Members attempted to find the murderer among such suspects as the Rev. Noah Count, Ann Dante, Phyllis Steen, and Mike Rafone. At one point, the group was invited to sing "The Weasel Cantata," which makes much of the fact that the weasel is mentioned only once in the Bible, in the dietary laws of Leviticus. Feb. 4, members met at St. Stephen's Episcopal Church in Oak Ridge for a program titled "Accessible Spirituals for the Church Choir: History and Performance Practices," led by former chapter member Alvin R. Blount, now director of music and worship at St. Mary on the Hill Parish in Augusta, Ga. Blount spoke about the history of the spiritual and directed a choir of volunteers from the audience in singing several anthems based on spirituals. Later, he involved the entire group in the singing of similar anthems. March 3, at Church Street United Methodist Church, Raina Wood played Marcel Dupré's *Le Chemin de la Croix*, with each of its 14 sections preceded by readings of the Paul Claudel poetry that inspired Dupré's improvisations. The readers were members Allison Ensor, David Goslee, and Theresa Pepin, using the translation of David Landon.

—Allison Ensor

### REGION V—GREAT LAKES

**Fort Wayne, Ind.** Jan. 22, Kevin Hildebrand, associate kantor of Concordia Theological Seminary in Fort Wayne, presented a program with the topic, "How to Coach Beginning Organ Students." Mr. Hildebrand's thrust for getting students started was "just do it." He reviewed current materials from several publishers and demonstrated techniques using the hymnal, along with the use of pedals on cadences and as a pedal point accompaniment. Two of his students, Peter Klinge and Lisa Solum, illustrated some of these techniques on the Schlicker organ in Kramer Chapel. Mr. Hildebrand pointed out that an important factor in any teaching situation is to "teach and model" the way to practice, and that the accessibility of an instrument on which to practice, as well as opportunities to try out skills in a service, are imperative for successful progress with beginning organ students. —Nancy Archer

**Southern Indiana.** Jan. 28, the chapter sponsored a "Southern Indiana Winter Choral Festival" at St. Mark's United Church of Christ in New Albany, Ind. David K. Lamb was the conductor; the organ accompanist was Sara Cortolillo. Members of at least seven church choirs participated in the festival choir and sang a variety of anthems. Organists who played voluntaries were Janet Hamilton, Dennis Blake, and Dean Theresa Bauer. Susan Adams played a handbell solo. Keith Norrington served as usher.

—Judith E. Miller

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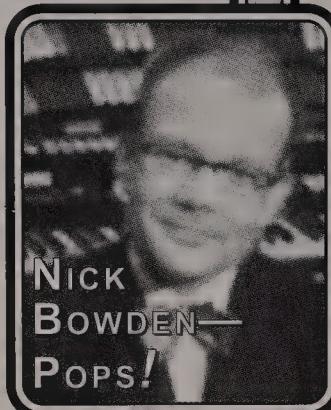
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University of Evansville members Zachary Guenzel, Douglas Reed (sponsor), Michael Salazar, Matthew Vanover (dean), Joshua Goodwin, Patrick Ritsch, Karol Farris, Cal Leferink, Jeremy Webster, and John Posey at Taylor & Boody organ in Vincennes, Ind.



Marnie Giesbrecht and Joachim Seeger at Grand Rapids workshop



Akron "Pedals, Pipes & Pizza"



Canton members at white elephant sale

**University of Evansville, Ind.** Oct. 21, the chapter sponsored a concert commemorating the 300th anniversary of Dieterich Buxtehude's death. Students of Douglas Reed performed works by Buxtehude on the Taylor & Boody organ (1981) at the First Christian Church in Vincennes. (Click on [www.taylorandboody.com/opuses/opus\\_04.htm](http://www.taylorandboody.com/opuses/opus_04.htm) for the organ's specification.) Some of the compositions were performed on the university's McGary harpsichord.

—Ralph Templeton

**Grand Rapids, Mich.** Jan. 28, chapter members met in the chapel at Calvin College for a workshop conducted by Marnie Giesbrecht and Joachim Seeger on duets for organ and piano and organ four hands. Dr. Giesbrecht is professor of music at the University of Alberta and adjunct professor at King's University College, Edmonton, Alberta, Canada. Dr. Seeger is professor of piano and theory at King's University College, Edmonton, and adjunct professor at the University of Alberta. Together, husband and wife perform as the Duo Majoya. —Dennis Buteyn

**Akron, Ohio.** Jan. 12, a "Pedals, Pipes and Pizza" event was held at the First United Methodist Church. Nineteen local piano students, grades 3–12, enjoyed a performance of Daniel Burton's *Rex: the King of Instruments*, a pipe show, an organ crawl, and a teachers' recital, all before having pizza for lunch. After lunch, the children were divided into groups of two or three for "hands on" lessons followed by a student recital. This event was cosponsored by the Brahms Allegro Junior Music Club and organized by Dawn Bradley Filler. Teachers for the day included Dawn Filler at the First United Methodist Church, Lynn Frey at St. Sebastian's Catholic Church, Jamie Hitel and Jeannie Kienzel at St. Paul's Episcopal Church, Janice Kobb at the First Presbyterian Church, W. Robert Morrison at High Street Christian Church, James Storry at Church of the Master United Methodist, and Valerie Thorson at the First Congregational Church. —Dawn Bradley Filler

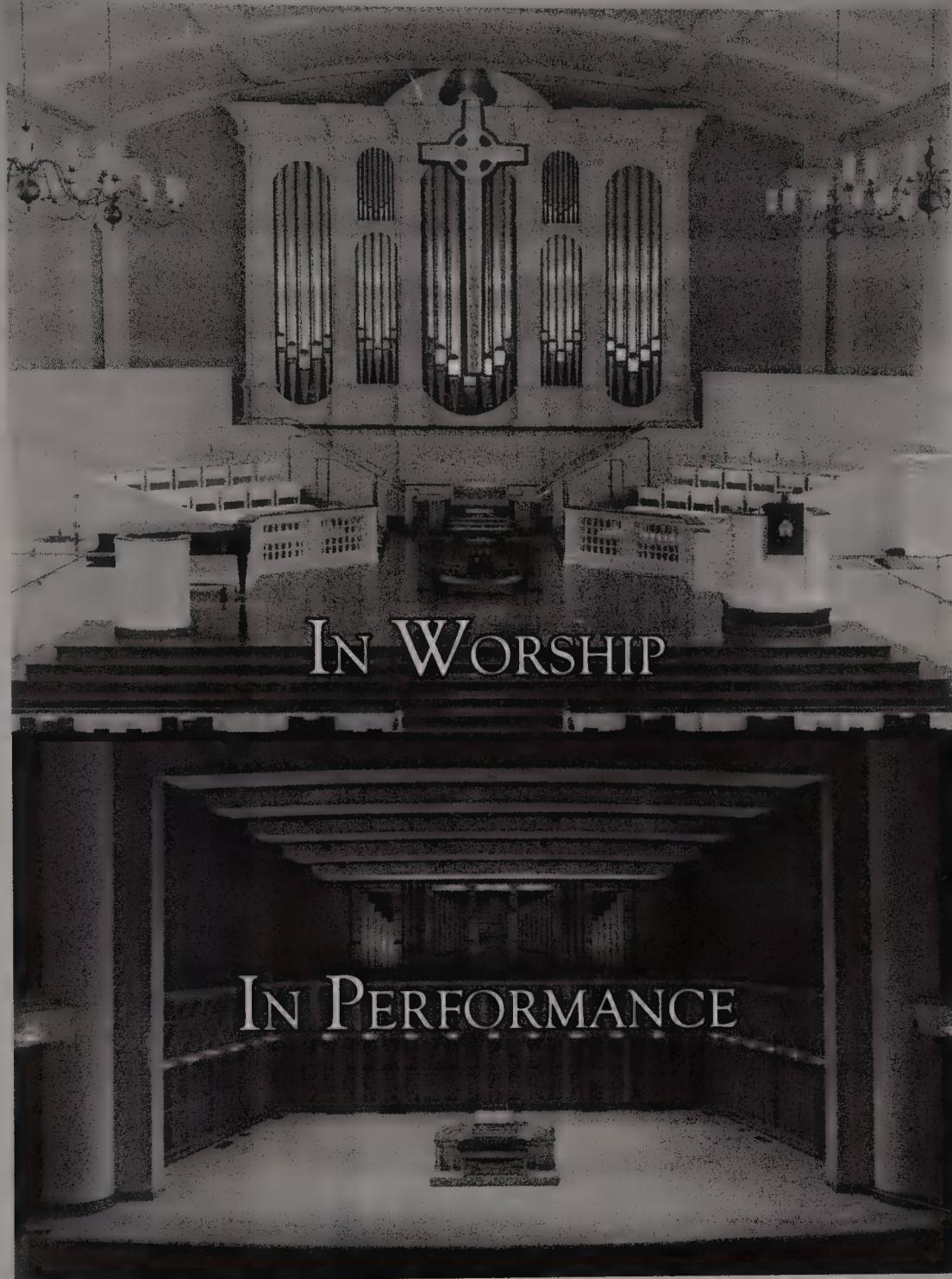
**Canton, Ohio.** Jan. 28, more than 60 members and guests met at Christ Presbyterian Church for a program titled "Easy, But Sounds Great—Postlude Possibilities." Members were asked to bring one or two postludes with a big sound that they have found to be easy. The presenters were Nancymae Scheurer, Denise and Mark Mathias, Ralph Morrison, Carolyn Wallace, Jack Vogelgesang, Joyce Corbett, Marilou Berg, David Carnell, and Dean Mark Thewes. A pre-program recital was performed by David Kienzle, director of music and arts at the host church. A white elephant sale followed the program. Proceeds from the sale will benefit the chapter's scholarship fund.

—Christine Geiser Steiner

**Youngstown, Ohio.** Feb. 18, at Lord of Life Lutheran Church in Canfield, organist-director of music Tim Elder and Linda Rein, director of music at Redeemer Lutheran Church in Austintown, explored the two new Lutheran ELC and MSL hymnals. Both presenters spoke on the evolution of worship and music in their congregations over the past several decades, and then illustrated many of the new texts and tunes included in the hymnals.

—Gary P. Richards

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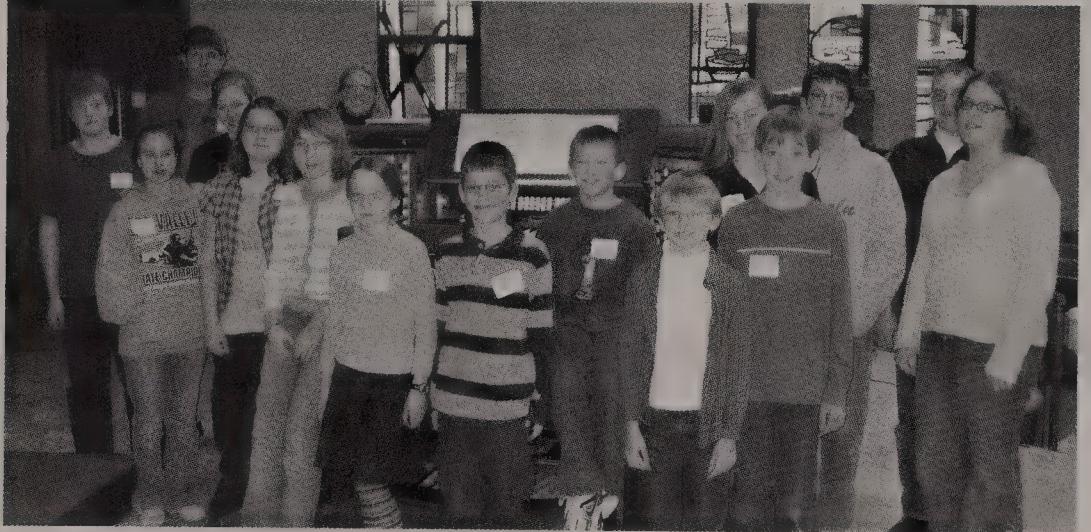
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Greater Kansas City "Pipe Organ Discovery"



Ann Labounsky speaks to St. Louis members



South Dakota "Pedals, Pipes & Pizza"

#### REGION VI—NORTH CENTRAL

**Central Iowa.** Jan. 4, chapter members met for a potluck pre-Epiphany party, a rare opportunity to share Advent/Christmas experiences. Feb. 19, Kris DeWild and friends presented a program at Faith Lutheran Church on the use of handbells in worship. Basic handbell terms were explained and demonstrated, and members had an opportunity to actually ring the bells—Level 1, of course!

—Linda Bryant

**Greater Kansas City, Mo./Kans.** Jan. 26, the chapter held a Pipe Organ Discovery day for over 70 children in grades two to twelve. The event was titled "I<sup>LOVE</sup> POD" (Pipe Organ Discovery), thanks to the creative genius of Dean

Sharon Hettinger. Children were divided by age group and engaged in a variety of activities designed to introduce them to the pipe organ. A pizza party concluded the fun-filled morning. Some of the activities included a performance of Daniel Burton's *Rex: The King of Instruments* and a performance by the Kansas City AGO Marionettes. The Marionettes provide puppet shows about the organ along with educational activities, such as having the children accompany songs by playing individual pipes—together making a rank! The children played piano pieces on the organ with different registrations, participated in an organ crawl, and learned about the harpsichord. Students were recruited by contacting Kansas City area piano teachers

and local schools. Nearly all of the students chose to register online. Host churches included St. Michael's and All Angels Episcopal Church in Prairie Village, Kans.; Southminster Presbyterian Church in Shawnee Mission; and Faith Lutheran Church in Prairie Village. Chapter members who assisted during the day included Dean Sharon Hettinger, Steve Hoover, Ken Walker, John Ditto, Nancy Stankiewicz, Stephanie Henry, Anne Marie Rigler, Marian Thomas, Jan Van Otterloo, Ted Stewart, Rick Deasley (who designed the T-shirts), and a host of dedicated volunteers. The Quimby, Reuter, and Contemporary & Classic Church Organ companies provided the children with CDs, stop tab key chains, and videos (some of which were "won"). Feb. 18, after dinner at St. Andrew's Episcopal Church in Kansas City, Mo., Elizabeth Harrison presented a clavichord lecture-recital. Dr. Harrison, assistant professor of music at Westminster College in New Wilmington, Pa., played music of Krebs, Scheidemann, C.P.E. Bach, Boehm, and several anonymous composers from the 16th-century Susanne van Soldt manuscript. The clavichord, a replica of a Portuguese fretted instrument made by Peter Bavington (London), was provided by chapter member Nicholas Good.

—Benjamin J. Keseley

**St. Louis, Mo.** Nov. 26, the St. Louis Abbey (Andrzej Zahorski, host) celebrated the 300th anniversary of Dieterich Buxtehude's death with a program of organ, choral, and instrumental music modeled on the Abendmusik services the composer organized in Lübeck. Speculum animae, an ensemble from the University of Missouri-Kansas City, performed under the direction of Ryan Board. Jan. 26, Jim Jordan of Paraclete Press led a workshop and choral reading session at the Second Presbyterian Church (Andrew Peters, host). He spoke about selecting music with appropriate texts and about working with volunteer choirs. Dr. Jordan also presented a selection of organ music from the Paraclete Press catalog. Feb. 25, the 100th anniversary of the birth of Jean Langlais was celebrated at the Cathedral Basilica of St. Louis with a presentation on his life and works by Ann Labounsky. After members viewed portions of the DVD, *Life and Music of Jean Langlais*, Dr. Labounsky added personal commentary and played several selections.—Cynthia Gee and Martha Shaffer

**South Dakota.** The chapter began its program year with a meal and a program presented by Richard Collman of Northfield, Minn., on the Washington National Cathedral in Washington, D.C. In October, members played the complete *Byzantine Sketches* and other works by Henri Mulet. A pictorial PowerPoint presentation accompanied the *Sketches*. In November, members enjoyed an exciting recital performed by Chelsea Chen. In January, a late holiday gathering was held at the home of member Sandy DeSaix. Following the meal, members traveled to the Nora Store to play and hear the organ being restored there. In recent years, the Nora Store has hosted Christmas sing-alongs for three weekends during the Christmas holiday. It was estimated that nearly 1,000 people participated this year. Feb. 9, the chapter sponsored its first "Pedals, Pipes & Pizza" event at the First Congregational Church. Sixteen young people in grades four through twelve learned about the organ and had an opportunity

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Paul Jacobs (front row, center) with Milwaukee masterclass participants (front row) John Miller, Lynn Kozlowski, Jonathan Fricke; (back row) Wyatt Smith, Brent Stichmann, Eric Sipe, and Michael Hey



Hope Weststrand performs with members of the Arkansas Symphony Orchestra at Central Arkansas program

to play the church's new Bedient instrument. The students also explored the organ next door at the First Lutheran Church. Organ dedication recitalist Douglas Cleveland played John Behnke's *Scenes of Childhood* and spoke about his experiences as a beginning organist and performer. In March, members played favorite wedding and funeral music.

—Marilyn Schempp

**Milwaukee, Wis.** Jan. 18, Paul Jacobs, chairman of the organ department at the Juilliard School, conducted a masterclass at Wisconsin Lutheran College, coaching seven young and young-at-heart performers. The class preceded an evening recital by Mr. Jacobs.

—Elaine Klabunde

**Northeast Wisconsin.** Sept. 21, the chapter's traditional potluck dinner was held at the home of Marillyn and Ralph Freeman in Neenah. Following the dinner, the topic, "Riding the Waves (Reflections on Position Longevity)," was explored with wit and candor by a panel of members whose collective experience in church music exceeds 200 years! The program coordinators were Kathryn Weyenberg and Marillyn Freeman, who were joined in the panel discussion by Marianne Chaudoir, Joanne Peterson, Frank Rippl, Helene Schrankler, and John Skidmore. Oct. 13, chapter members traveled to Elkhart Lake for a silent film program featuring the three-manual, 17-rank Wurlitzer theater organ at the home of Gary Bieck. Frank Rippl accompanied the film, *A Day's Pleasure*, and explained this unique accompaniment technique. Elizabeth Mazurak was the program coordinator. Nov. 10, the chapter

sponsored "50 Gem-Filled Years; Creativity for 50 More!" Charles Ore conducted workshops at St. Paul's Lutheran Church in Neenah that explored repertoire as well as hymn playing. In addition, registrants had the opportunity to browse and buy at a music flea market with the proceeds benefiting the chapter's scholarship fund. The meeting was hosted by Marillyn Freeman, assisted by Frank Rippl, who prepared local highlights of the past 50 years to complement Charles Ore's handout, and Elizabeth Mazurak, who coordinated registration and the membership display, as well as the refreshments. In addition, Kathryn Weyenberg helped with publicity, mailing, and refreshments, Vashni Seitzer coordinated the flea market, and Tom LaFontaine assisted with the refreshments.

—Naomi Rowley

#### REGION VII—SOUTHWEST

**Central Arkansas.** Jan. 18, a dinner meeting was held at St. Andrew's Cathedral, hosted by Dean Phil Bordeleau, organist and choir master. The program featured music for organ and orchestra. Soprano Hope Weststrand sang a Bach cantata accompanied on the harpsichord by Phil Bordeleau and members of the Arkansas Symphony Orchestra. Other works were performed by Timothy Allen, organist-choirmaster at Trinity Episcopal Cathedral; Kay McAfee, organist at the First United Methodist Church in Arkadelphia; and Phil Bordeleau at the organ with the Arkansas Symphony Orchestra conducted by Robert Bidewell, organist-music director at St. Paul's United Methodist Church. A reception followed the program.

—Virginia Strohmeyer-Miles

**Albuquerque, N.Mex.** Feb. 23, members spent an afternoon with Kathleen McIntosh, an internationally known performer and recording artist, at her home in Santa Fe, where she explained and demonstrated three harpsichords and traced the history of harpsichord literature, with emphasis on the point at which it diverged from organ literature. After her presentation, those in attendance were given the opportunity to try the instruments.

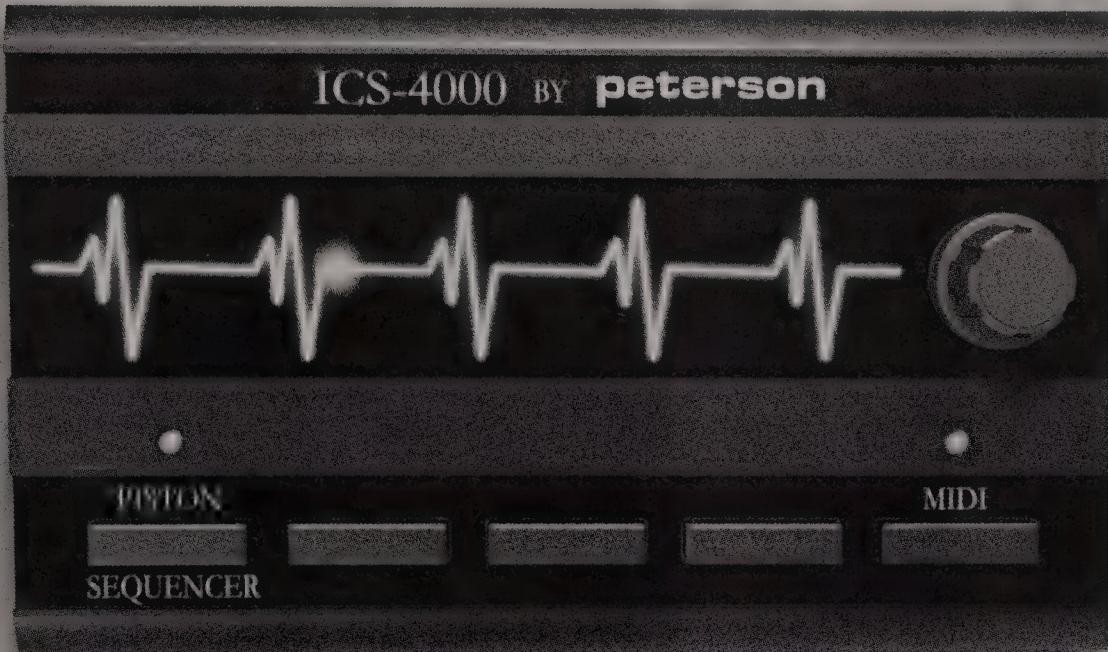
—Robert E. Seamon

**Oklahoma City, Okla.** Jan. 11, the chapter's annual Epiphany party was held at the home of Elaine Chard. A catered dinner and brief business meeting were followed by a white-elephant gift exchange. Jan. 27 a "Pedals, Pipes and Pizza" event was led by host organist John L. Edwards and Dean Timothy Marek at the First Presbyterian Church. This presentation was followed by a "4 x 4 Concert," featuring flutist John L. Edwards and organists James Bussell, Elaine Warner Chard, Stephen Thompson, and Rondal J. Wallace performing on the church's four pipe organs. Feb. 1, Scott Montgomery, winner of the 2006 AGO National Young Artists Competition in Organ Performance, played a recital at Westminster Presbyterian Church (Amy Stewart, host). A dinner meeting at the church preceded the recital and a reception followed. Feb. 16, a meeting was held at the University of Oklahoma in Norman (John Schwandt, host). Greg Bover of C.B. Fisk Inc. presented an illustrated lecture that focused on the builder's new five-manual instrument at the cathedral in Lausanne, Switzerland. Following his lecture, students of John Schwandt of the University of Oklahoma and Timothy Olsen of Oklahoma City University played a recital on the Fisk organ in Gothic Hall at the university. Bradley Fitch, Julie Huang, and Craig Sproat played works by François Couperin, J.S. Bach, and César Franck. The event ended with lunch and an optional tour of the shop where the university's recently purchased vintage Möller organ is undergoing restoration.

—Antone Godding

**Central Texas.** Jan. 8, members and friends met in the newly refurbished Roxy Grove Hall on the campus of Baylor University for an evening of organ music played by Robert MacDonald. Sub-dean Joyce Jones introduced the program and Mr. MacDonald. Mr. MacDonald accompanied two Laurel and Hardy silent films and discussed his career as an organist; he was associate organist and choir director at the Riverside Church in New York City, and an organist at Radio City Music Hall, as well as holding several other organ positions of interest. In February, members attended the annual Mid-Winter Organ Conference at Baylor University's School of Music. Feb. 10, an afternoon organ recital was played by Baylor senior Brent Stamey. In the evening, a hymn festival ("A Celebration of Psalms"), with the Baylor Concert Choir conducted by Jeffrey Ames, was held in Powell Chapel of Truett Seminary. On Monday, Jeffrey Ames lectured on "Building Choral Artistry: Going Beyond Music," and Gail Archer lectured on "Seventeenth-Century Performance Practice." In the afternoon, a masterclass conducted by Vincent DuBois was followed by a recital performed by Joyce Jones and trumpeter Wiff Rudd. In the evening, Gail Archer played a recital on the Létourneau organ in Power

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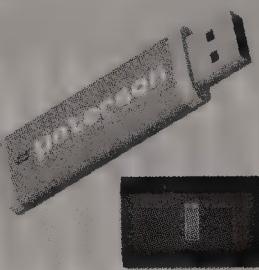


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Marion Hostetler and Robert Plimpton at Central Arizona recital



Philip Allen Smith (Los Angeles, Calif.)



Robert Huw Morgan (left) with Peninsula masterclass participants Duane Soubirous, Phil Winters (in rear), Angela Kraft Cross, David Wills, Shannon McEntee, Rani Fischer, Roy Stegman, Alex Trytko, and Michael Morgenstern (photo: Robert Cross)



John Karl Hirten (second from right) with members of the Millennia Consort and the Presidio Brass at San Francisco concert

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Chapel. Tuesday morning began with a lecture by Gail Archer on "American Organs and Organ Music." Frederick Grimes followed, speaking about "New York City, 1967–1999." After lunch, a recital was presented by "Future Stars of the Organ World" and Ross King spoke on "The Future of Church Organs in the American Economy." Vincent DuBois played the closing recital in Jones Concert Hall. Following the recital, Chaplain Robert Jones and Joyce Jones hosted a reception in their home.

—Lottie S. Evans

**Fort Worth, Tex.** Feb. 22, over 30 chapter members joined a large audience for a recital performed by Stefan Engels at Texas Christian University's Ed Landreth Auditorium. The chapter is grateful to Joe Butler, organ professor at TCU, for arranging this event, which was made possible by TCU's Sue Wheeler Smith Fund. After the program, a reception, sponsored by the chapter, was held in honor of Mr. Engels.

—Brad Volk

#### REGION IX—FAR WEST

**Central Arizona.** Jan. 27, Robert Plimpton played a recital at Chaparral Christian Church in Scottsdale (Marion Hostetler, host minister of music), cosponsored by the chapter and the church. His program included works by Faxon, Buxtehude, Bach, Bovet, Peloquin, Langlais, Paulus, Utterback, Jones, and Elmore. A reception followed in the church narthex.

—Heather Hernandez

**Long Beach, Calif.** Jan. 19, members attended a National Association of Church Musicians workshop at Covenant Presbyterian Church. The workshop included a presentation by Mark Thallander on blended worship, "What's in Your Blender?" and organ and choral reading sessions led by Dennis Gano.

—Rebecca Ogle

**Los Angeles, Calif.** In December, member Philip Allen Smith played a recital at the First United Methodist Church in Pasadena. The recital took place in the church's chapel, a recently renovated space in the English Gothic style; the chapel houses a vintage E.M. Skinner that was enlarged by the Aeolian-Skinner company. In February, the meeting was a Presidents' Day celebration of organists, organs, and composers in the Claremont area. The chapter was joined by members of the Inland Empire, Long Beach, and Orange County chapters. Carey Coker-Robertson and William Peterson played recitals that featured music by local composers. The organs were an Aeolian-Skinner in Claremont Presbyterian Church, a Glatter-Götz/Rosales in Claremont Congregational (UCC), a von Beckerath in Lyman Hall at Pomona College, and a Fisk in the Bridges Hall of Music, Pomona College.

—William Wunsch

**Peninsula, Calif.** Feb. 11, members gathered at Stanford University's Memorial Church for a masterclass led by university organist Robert Huw Morgan. Nine organists, including four teenagers, played works ranging from Couperin to Bach to Duruflé on the university's Murray Harris and C.B. Fisk organs. Dr. Morgan offered informed musical advice and perspective, sprinkled liberally with entertaining anecdotes, to the delight and edification of both participants and observers.

—Margaret Martin Kvamme

**Sacramento, Calif.** Oct. 21, a hymn sing featuring Michael Burkhardt's Advent and Christmas cantata, *Saviour of the Nations Come*, was performed at Lutheran Church of the Master. Area choir directors and organists participating included Chris Alford, Scott Nelson, Lee Lovallo, Carol Hawk, Stephen Janzen, Nancy Metzger, and Sue Miller. Nov. 17, an organ and choral workshop was held at Carmichael Presbyterian Church. The featured clinicians were Dennis Gano of Church Music Supply, Donald Kendrick of California State University, Sacramento, and Nancy Metzger of the Sacramento Chapter. Seminars included new organ and choral repertoire, choir directing, and fundamentals for the new organist or pianist learning the organ. Jan. 6, the chapter held its annual Twelfth Night party at the home of Nancy Metzger, with a potluck dinner and refreshments.

—Barry Moenter

**San Francisco, Calif.** Jan. 28, members Matthew Walsh, Bridget Chatterley, and Reiko Lane played a recital on the historic Johnson organ at St. John's Presbyterian Church. The chapter sponsored the event and the reception that followed. Feb. 18, the Millennia Consort, with organist Alison Luedcke and the San Diego-based Presidio Brass, performed in concert at the First Congregational Church in Berkeley. It was the first chapter event at the church since the completion of the new Petty-Madden organ. A reception followed in the church hall.

—John Karl Hirten

**San Jose, Calif.** Jan. 13, a student recital was held at St. Mary of the Immaculate Conception Church in Los Gatos. Because there were no restrictions on the age or experience of the performers, the program was varied and full of interest. In addition to standard organ repertoire, some performers chose to add a work that demonstrated their ability to accompany a vocalist. One young performer played one of his own compositions and added an improvised section. A reception followed with snacks provided by John Jarvis, the local Rodgers organ representative (thank you, John). Running concurrently was a sheet music swap in which there were many bargains. The chapter thanks Berdie Bowsby for organizing this annual event.

—John Chang

#### RCCO CENTRE NEWS

**Ottawa, Ont.** Nov. 19, the centre's concert series "Pro Organo" presented its first recital in Christ Church Cathedral. The featured recitalist was Newfoundland-born Craig Humber, the first winner of the Godfrey Hewitt Memorial Scholarship. The program consisted of works by Bach, Buxtehude, and Reger. Mr. Humber utilized the cathedral's

1992 Karl Wilhelm four-rank portative for the Reger *Canzona in D Minor*. Jan. 28, many members and friends attended an "au revoir" event for the Casavant Frères Opus 112 (1912) installed in Erskine Presbyterian Church. The church has closed for regular worship; negotiations are ongoing for the disposal of the organ. Special thanks to Ian MacKay, the centre's program convener, for organizing this visit, to archivist Bill Vineer, who prepared a comprehensive brochure detailing the instrument's history and related information, and to the church's caretaking staff, who made us feel most welcome. The centre is pleased to note that recent concerts at the National Arts Centre have included organ. Feb. 11, a program with the Ottawa Symphony Orchestra featured Jacques Hétu's *Concerto for Organ and Orchestra* with Rachel Laurin as the soloist. Later in the month, there were three all-Bach concerts conducted by Boris Brott for families and school children; Tom Annand, centre vice president, was the organist. The NAC Orchestra was augmented by the larger of the NAC's two Flentrops, gifts of the Dutch community in recognition of Canada's part in the World War II liberation of Holland.

—Larry Kempffer



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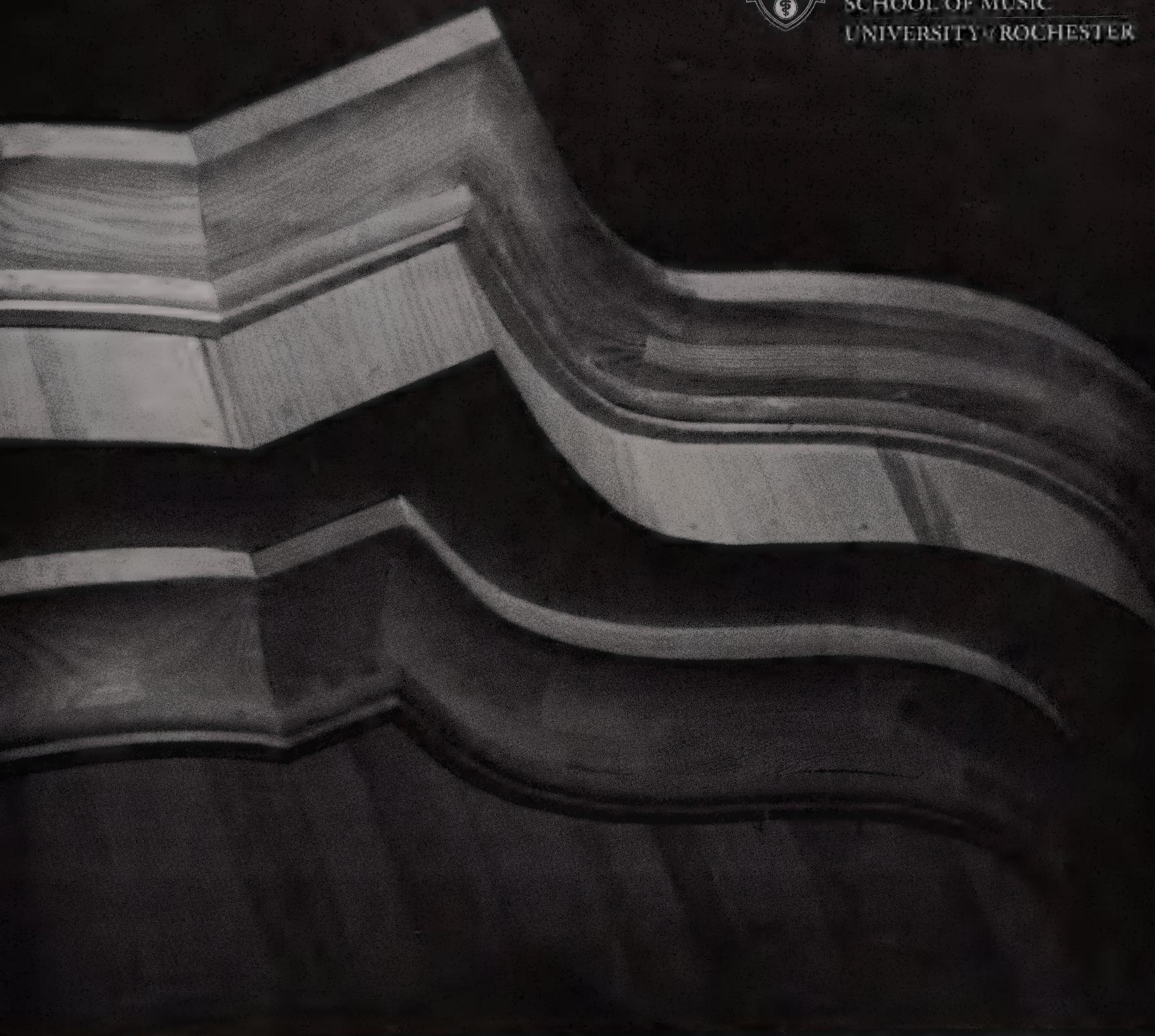
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# COVER FEATURE

## EDENTON STREET UNITED METHODIST CHURCH RALEIGH, NORTH CAROLINA ORGUES LÉTOURNEAU LTÉE.



### From the Organ Committee Chair

The decision to award the contract to Létourneau for a new pipe organ for Edenton Street United Methodist Church was one of the best decisions our church has ever made. During the builder review process, Létourneau was the final builder we interviewed, and our committee immediately remarked that Dudley Oakes and Andrew Forrest were real people who inspired confidence in the organbuilding process we were about to undertake.

After we met other representatives from Létourneau, including the company's president, Fernand Létourneau, we knew we had made a good choice. The meticulous manner in which the entire team went about the design of our instrument impressed us almost weekly as drawings were presented to us. Létourneau's stated goal from the outset was to deliver an instrument that appeared to have always been a part of the church and, with many critical eyes on the project, their goal has not only been accomplished but has exceeded our expectations.

Even when our committee made the rather unusual request that all salvageable pipes from our previous Möller organ be incorporated into the new instrument, the Létourneau

team understood our reasoning completely. The motive behind the request was that many members of our committee were lifelong members of the church who were personally attached to the Möller, and there was a desire to see significant parts of it live on in some way within the new organ. This was also an act of good stewardship.

After the organ's delivery on November 4, 2007, the six-man installation team worked tirelessly to assemble the organ in time for the congregation to resume worshiping in the sanctuary for Advent. As a special Christmas gift for the congregation, Létourneau had part of the instrument ready to play on December 23, 2007. Many in the congregation had tears of joy as the new organ's gleaming pipes spoke for the very first time. Following the holidays, Létourneau's voicing team returned and worked for an additional seven weeks to voice each of the organ's 5,415 pipes. On March 16, 2008, Létourneau's Opus 112 was dedicated in a triumphal worship service.

From the outset, we knew our collaboration with Létourneau would be successful, but the final result is truly one of the finest pipe organs in the southeastern United States.

WILLIAM R. CROSS

### From the Music Directors

For almost 200 years, music has played a major role in the spiritual life of Edenton Street United Methodist Church, and it is with great pleasure that we write about our new Létourneau pipe organ.

The church's first pipe organ was a two-manual Pomplitz located at the front of the sanctuary, which was constructed in 1881. In 1951, that sanctuary was remodeled from a pulpit-centered chancel to a divided choir loft in the Anglican tradition; and a new four-manual Möller organ was installed in new chambers on either side of the chancel. In the summer of 1956, lightning struck the church's 190-foot wooden steeple, and the building and organ were destroyed by fire. It was decided to rebuild the sanctuary in a new location next to the old building and to expand the seating capacity to approximately 1,200, with the new sanctuary modeled after the previous sanctuary that had burned. A new four-manual, 47-rank Möller organ (Opus 9054) was installed in 1957. This instrument was used for almost 50 years with minor changes, including the addition of a nine-rank Antiphonal division by Möller in 1972 and an 8' Trompette de Fête by Reuter in 1982. The console was rebuilt to incorporate a solid-state combination action in 1991.

The specification of Opus 9054 was by Möller's tonal director Ernest White, and like many organs of this vintage, the specification and the voicing of the instrument combined to produce a lot of "quint" in the organ's sound. Most of the reeds were rather tame, and solo sounds were few. Despite this, the organ was successful in supporting congregational singing, surprisingly effective for accompanying the church's choir, and was also capable of playing most periods of music reasonably well. After nearly 50 years of service to the church, however, Opus 9054 began to show its age. There were dead notes, sticking notes, broken wires, electrical shorts, broken contacts, and the list went on.

In 2005, a Sanctuary Organ Committee, chaired by Bill Cross, was established to investigate the needs of the Möller. It was soon established that there were three broad choices: the first was to rebuild the instrument; the second was to completely remove it and build an all new instrument; and the last was to utilize some of the Möller pipework within a new instrument. After several meetings, the committee decided to follow the third choice. Several nationally known builders were contacted and asked to submit proposals for an instrument that would be an asset to the congregation as well as to the community at large. In the end, Létourneau was selected, and in retrospect it was the best choice Edenton Street United Methodist Church has ever made. From the very beginning, meeting with Andrew Forrest and Dudley Oakes, we knew we were in good hands.

The decision was made to build a large five-manual, 113-rank instrument with new facades on either side of the chancel area. With my love for the French literature, the specification was designed with some bias towards the French Romantic repertoire. In particular, the 33 ranks of pipework retained from the Möller have taken on a new life. After rescaling, repairs, and revoicing, these pipes were smoothly integrated in Létourneau's new tonal plan, and they sound like beautiful new stops. For example, the

former Choir 8' "keyhole" Oboe has been transformed into an 8' Hautbois d'orchestre in the Solo-Bombarde division, and where it before sounded like a squawking bird, it now sounds like its namesake. Similarly, the old Möller 16' Bassoon is now a 16' Cor anglais in the Positif division with a singing orchestral timbre.

There are also many new solo stops. The 8' Cor français has a haunting Skinner quality to its sound. The new Tubas at 16', 8', and 4' pitch—all independent—have a timbre that bridges the sound of an English Tuba with the fire of a French trompette, and they serve nicely as a foil to the new Pédale 32' Bombarde. Another standout is the addition of solo strings to the Solo-Bombarde division; they are robust in the style of orchestral strings, and again, have a Skinner quality to them.

The console is very accessible and sits on a platform that can be moved to the center of the chancel for concerts. Two beautiful facades adorn the walls on either side of the chancel and disguise the old chamber openings. Members of the congregation have commented on numerous occasions that the organ looks like it had always been there. Indeed, one elderly member commented, "We rebuilt this church 50 years ago," and when she looked up at the cases, added, "but we just now finished it!"

Based on my experiences, I personally believe that Létourneau can be called the Aeolian-Skinner of this generation of organ-builders. Not only do the facades, console, and exterior woodwork show off the artistry of the builder, but the chests, reservoirs, and other interior parts also are built with the same artistic quality, craftsmanship, and integrity. I cannot say enough about the beauty of both the new and reused stops, especially the reed stops.

We give special thanks to all the crew from Létourneau. They spent many months and countless hours working to build and install a fabulous instrument that gives glory to God. We also give thanks to Bill Cross and the Sanctuary Organ Committee for catching the vision of this new instrument. Thanks also to Hardin Sigmon, Louis Wilkerson, John Hart, and their associates for their engineering skills in helping to make it all fit into the sanctuary.

Edenton Street Church is greatly anticipating the installation of the prepared-for Antiphonal and Écho divisions. When they are installed, the 8' Trompette en chamade will serve as the crowning glory of this wonderful new instrument.

As an evangelism tool, our new Létourneau has revitalized worship. In the few months that we have used the organ, we have already seen significant changes in our congregation's hymn singing. Anthems by the choir and organ voluntaries have been enhanced by the organ's great power and grandeur.

A service of worship to dedicate the new organ was held on Palm Sunday (March 16, 2008) with an overflow crowd. Selections included choral music by Strauss, Vierne, Parry, Franck, hymns by the congregation, scripture readings, and solo organ works by Bach, Duruflé, and Vierne.

WILLIAM J. WEISSE, Minister of Music  
JOSH DUMBLETON, Organist-Associate  
Director of Music

### From the Builder

The organ project at Edenton Street United Methodist Church began with a thorough inventory of the church's 1957 Möller instrument and wide-ranging discussions relating to the instrument's strengths and weaknesses. It was clear that 50 years of wear and tear had taken a toll on the organ's electro-pneumatic mechanisms, and while all acknowledged the instrument to be adequate, the instrument was incapable of matching the grandeur of the church's vast sanctuary.

Built in the heyday of the American Classic organ, the Möller was likely on the cutting edge of tonal design in 1957. The foundation ranks—stopped or open—were uniformly small in scale and the upperwork through mixtures was generally scaled to be larger than the supporting unison rank in each division. Further, wooden pipes were conspicuous by their absence throughout the organ.

Though provided with common names, there was nothing ordinary about the design and construction of the organ's reed stops. The resonators for the Swell 16' Bassoon were more appropriate for an English Horn, while the organ's one 8' Trompette featured half-length resonators in the bass octaves. Aside from its peculiar location in the Choir division, the organ's 8' Oboe had closed resonators that were similar to a small-scale Bassoon stop, but had small keyhole-shaped openings cut into the side for tonal egress.

The end result was a somewhat top-heavy instrument, with roughly one-third of the 1957 instrument's pipework devoted to mixture ranks. As noted above, the reed stops were plainly designed to provide color over power, and, indeed, they added little to the full organ. Working with minister of music William Weisser, our goal was to provide an instrument with a broader, warmer sound and with sufficient energy to lead a congregation of 1,200 in hymn singing.

The final result is a large five-manual instrument with a total of 97 ranks. One of the greatest disadvantages faced by the previous instrument was its location in chambers on either side of the chancel. To overcome this, we proposed placing the Grand-Orgue division behind matching facades in the chancel, where the pipes could speak directly into the sanctuary. In keeping with the overall size of the instrument, the Grand-Orgue is based on a 16' Principal and provides the four 8' foundation stops—*les fonds*—that are so elemental to the French Romantic repertoire. A wealth of mutation and mixture options can be amassed to suit the desired effect, and the entire division is capped by a rich *Trompette française*.

As the Récit and Positif divisions have some similarities in terms of size and specification, they have been placed across the chancel from one another. Both offer multiple principal, flute and reed choruses, and string tone between the two divisions is very complementary. Of the two, the Récit's reed chorus is perhaps the more traditional, while the Positif (16' Cor anglais, 8' Cromorne, and 4' Chalumeau) pays homage to the American Classic aesthetic. Both divisions are exceptionally flexible for accompanying, and are enclosed in effective expression boxes with 16-stage pneumatic shade control.

Similar to other Solo divisions we've built

in Greensboro, North Carolina, and Houston, Texas, the Bombarde-Solo division was envisioned to provide a wealth of solo colors and a final burst of power for climatic moments. A family of harmonic flutes at 8', 4', and 2' provides the sprightly chorus so critical to a Vierne scherzo, while the Flute Céleste combination gives the final shimmer to the most delicate decrescendo. The 8' Viole d'orchestre and 8' Viole Céleste stops lend a reedy urgency that is powerful enough to cut through most textures, while the 8' Violoncelle has proven its merit in giving body to the cutting Violes or reinforcing the Récit 8' Gambe and 8' Voix céleste. The 8' Clarinette and 8' Hautbois d'orchestre were developed and voiced to provide more romantic alternatives to the Positif 8' Cromorne and Récit 8' Hautbois, respectively.

As indicated by their availability in the Solo-Bombarde, Grand-Orgue, and Pédale, the organ's three Tuba ranks were intended to play a decisive role in the buildup of a grand crescendo, but they can also function in a solo role. Voiced on nearly 16 inches of wind, the 16' rank can play a particularly effective role in providing a dominant, roaring pedal line for the toccata repertoire.

The independent Pédale division offers many combinations of pitches, and borrowings from the manual divisions have been provided where practical. The wealth of open 16' ranks at all dynamic levels and their prompt speech are particularly rewarding. The 32' Contre Bombarde/16' Bombarde unit was voiced for as much volume and power as possible, while the independent 8' Trompette and 4' Clairon complete the reed chorus.

The new organ's facades were built from solid red oak and are framed by a new shadow box to provide visual definition for the casework. Polished pipes in 70% tin from the Grand-Orgue 16' and 8' Montres are displayed in the gospel case, while pipes from the Pédale 16' Contrebasse and 8' Prestant are shown in the epistle case. Because of space limitations in the chancel area, the organ's five-manual console is somewhat narrow and tall compared to other consoles we've built previously. Nonetheless, the layout is comfortable and puts all stopknobs and controls in easy reach of the organist.

It has been our privilege to work with Edenton Street United Methodist Church for the last several years on a project of truly magnificent proportions. From our first meetings with the Sanctuary Organ Committee, we were struck by the diverse composition of the committee and its commitment to the organ's value as a tool for the church's evangelical missions. We are particularly grateful for the unflagging leadership of Bill Cross, as well as the enthusiastic support of Bill Weisser and countless others from the church.

At the conclusion of the chancel portion of the organ project, we are extremely proud of our association with Edenton Street United Methodist Church and are looking forward to the final phase of the project: the construction and installation of the Antiphonal and Écho divisions on the back wall of this impressive sanctuary.

FERNAND LÉTOURNEAU, President  
ANDREW FORREST, Artistic Director  
DUDLEY OAKES, Vice President

# EDENTON STREET UNITED METHODIST CHURCH

RALEIGH, NORTH CAROLINA

ORGUES LÉTOURNEAU LTÉE

Opus 112



### GRAND-ORGUE (II-4" wind)

16	Montre	61 pipes
8	Montre	61 "
8	Flûte harmonique	61 "
8	Salicional	61 "
8	Bourdon	61 "
4	Pristant	61 "
4	Flûte ouverte	61 "
2%	Quinte	61 "
2	Doublette	61 "
1%	Tierce	61 "
2%	Fourniture V	305 "
1	Cymbale III-IV	232 "
8	Cornet V (from F18)	220 "
8	Trompette	66 "
16	Tuba magna (Solo)	
8	Tuba mirabilis (Solo)	
4	Cor harmonique (Solo)	
8	Tubas III (Solo)	
8	Trompette en chamade (Antiphonal)	
		1,433 pipes

### POSITIF (I-expressive-4½" wind)

16	Quintatton	61 pipes
8	Principal italien	61 "
8	Flûte à cheminée	61 "
8	Gemshorn	61 "
8	Gemshorn céleste	61 "
8	Quintadena	61 "
4	Octave	61 "
4	Flûte à fuseau	61 "
2%	Nasard	61 "
2	Flageolet	61 "
1%	Tierce	61 "
2%	Siflet	61 "
1	1	
8	Fourniture III	183 "
8	Cymbale II	122 "
16	Cor anglais	61 "
8	Trompette	66 "
8	Cromorne	61 "
8	Chalumeau	61 "
8	Trompette en chamade (Antiphonal)	
		1,286 pipes

### RÉCIT (III-expressive-4½" wind)

16	Flûte conique	61 pipes
8	Principal	61 "
8	Bourdon	61 "
8	Gambe	61 "
8	Voix céleste	61 "
4	Octave	61 "
4	Flûte	61 "
2%	Quinte	61 "
2	Doublette	61 "
2	Flûte à bec	61 "
1%	Tierce	61 "
1%	Larigot	61 "
2	Plein jeu IV	244 "
16	Basson	61 "
8	Trompette	66 "
8	Hautbois	61 "
8	Vox Humana	61 "
4	Clairon	78 "
		1,303 pipes

### SOLO-BOMBARDE

8	Violoncelle	61 pipes
8	Flûte harmonique (wood)	61 "
8	Viole d'orchestre	61 "
8	Viole céleste	61 "
8	Flûte douce	61 "
8	Flûte céleste (from G8)	54 "
4	Flûte traversière	61 "
2	Piccolo harmonique	61 "
2	Clarinette	61 "
2	Hautbois d'orchestre	61 "
1%	*Cor français	61 "
1%	*Tuba magna	61 "
2	*Tuba mirabilis	66 "
16	*Cor harmonique	78 "
8	Tubas III (from 16', 8', and 4')	
8	Cornet V (G.-O.)	
8	Trompette en chamade (Antiphonal)	
		869 pipes

\* stops on 16" wind

### ANTIPHONAL (V-prepared for)

16	Bourdon
8	Montre
8	Flûte triangulaire
4	Pristant
2	Fourniture IV
8	Trompette en chamade

### ÉCHO EXPRESSIF

(V-expressive-prepared for)
8 Bourdon
8 Erzähler
8 Erzähler céleste
4 Cor de nuit
1½ Larigot
8 Hautbois

### PÉDALE (4½" and 6" wind)

32 Violonbasse (digital)		
32 Contre Bourdon (digital)		
16 Contrebasse	32 pipes	
16 Montre (G.-O.)		
16 Violon	32 pipes	
16 1 <sup>re</sup> Soubasse (wood)		
16 2 <sup>ième</sup> Soubasse (prep.)		
16 Flûte conique (Récit)		
16 Bourdon (Antiphonal)		
16 Quintaton (Positif)		
8 Pristant	32 pipes	
8 Violoncelle	32 "	
8 Flûte (wood)	32 "	
8 Flûte conique (Récit)		
8 Bourdon (Antiphonal)		
4 Basse de chorale	32 pipes	
4 Cor de nuit	32 "	
5½ Gros Cornet II	64 "	
2½ Fourniture III	96 "	
32 Contre Bombarde (wood)	12 "	
16 Bombarde	32 "	
16 Basson (Récit)		
8 Trompette	32 "	
8 Clairon	32 "	
8 Tuba magna (Solo)		
8 Tuba mirabilis (Solo)		
8 Cor harmonique (Solo)		
8 Trompette en chamade (Antiphonal)		
		556 pipes

USUAL SUB, UNISON, and OCTAVE COUPLERS

### TOTALS

94 stops, 97 ranks, and 5,415 pipes

### TOTALS WHEN COMPLETED:

113 stops, 113 ranks, and 6,367 pipes

### TONAL ANALYSIS (by rank)

Principal tone	35	37%
Unisons, Subs, Octaves, Supers	12	13%
Independent Quints, Tierces	2	2%
Mixtures	21	22%
String tone	13	13%
Hybrid	6	6%
Organ type	5	5%
Orchestral type	2	2%
Flute tone	30	31%
Open	10	10%
Stopped	8	8%
Mutations, Cornets	12	13%
Reed tone	19	19%
Chorus type	8	8%
Color type	8	8%
Solo type	3	3%
TOTALS	97	100%

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# PIPINGS

Material may be submitted via regular mail or e-mail to Todd Sisley, tsisley@agohq.org. Photographs must be in clear focus. Only unmodified high-resolution TIFF or JPG files are acceptable for electronic submissions. Do not insert digital photos into documents or e-mail (send as attachments). The deadline for this issue was March 1, 2008.

## APPOINTMENTS



**Jeffery Abbott**, organist, St. Anthony Chapel, Pittsburgh, Pa., where he will be responsible for the weekly St. Anthony Novena (morning Mass and evening Benediction), evening Masses during Advent and Lent, and Stations of the Cross on Sunday afternoons. St. Anthony Chapel is a historic landmark located on Troy Hill overlooking the Allegheny River. Mr. Abbott continues in his role as director of music at Immaculate Conception-St. Joseph Parish in Pittsburgh.



**Edward M. Arter**, director of music-organist, St. Paul's Episcopal Church, Flint, Mich., where he prepares six choirs, including the bell choir, boy choir, girl choir, and chancel choir. Additionally, he plays the church's IV/89 Dalton Memorial Organ, the largest pipe organ in the area. Mr. Arter also works with the Gospel Choir and its director,

and as a part of the Music at St. Paul's concert series. Mr. Arter leaves a position at St. Andrews Episcopal Church in St. Thomas, U.S. Virgin Islands, where he served as director of music-organist.

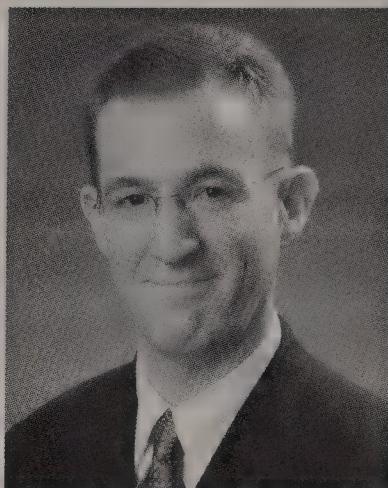


**Leonardo Ciampa**, interim director of music and liturgy, St. Mary-St. Catherine Parish, Charlestown, Mass., where his duties include providing and overseeing the music at five weekend liturgies, forming adult and children's choirs, and overseeing the maintenance of the church's well-known III/43 Woodberry & Harris organ, in original condition. The large building, built by Keely in 1888, is considered an architectural marvel and is located around the corner from the famous Bunker Hill Monument.



**Jerry F. Davidson**, AAGO, ChM, organist-choirmaster, Christ Episcopal Church, Tyler, Tex., and artistic director of the Choir School of East Texas. At Christ Church he will direct a large music program with multiple choirs and lead a team in developing the new Choir School, based on the English non-residential choir school model. Since August 2003, he has served as music director for St. Paul's Episcopal Church and as an adjunct professor of music at Loyola University, both in New Orleans, La. Dr. Davidson has held similar posi-

tions in Illinois and New Jersey, most recently at Grace Memorial Episcopal Church in Hammond, La., and St. Luke's Episcopal Church in Hot Springs, Ark.



**Scott Dettra**, organist-associate director of music, Washington National Cathedral, Washington, D.C., where he is responsible for playing the organ at more than 350 services per year and assisting music director Michael McCarthy with the cathedral choirs. He previously has held positions at St. Paul's Church, K Street, in Washington, D.C.; St. Mark's Church in Philadelphia, Pa.; and Trinity Church in Princeton, N.J. Additionally, he was accompanist of the American Boychoir for a number of years. In addition to his work at the cathedral, Mr. Dettra is assistant conductor of both the Washington Bach Consort and the Cathedral Choral Society.



**Christopher Jacobson**, assistant organist-assistant director of music at Washington National Cathedral, where he has been an organ scholar since 2005. His responsibilities include accompanying, assisting with the direction of the cathedral choirs, and training the Junior Choristers. He is a graduate of the American Boychoir School in Princeton, N.J., where he began his musical career as a treble chorister under James Litton. A first-prize winner at several organ competitions, Mr. Jacobson's recital performances have been heard on three continents, including programs at the 2004 AGO National

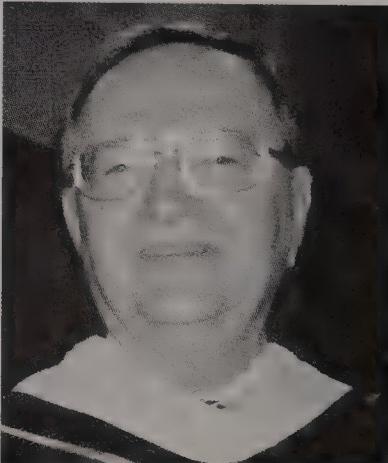
Convention in Los Angeles, St. Patrick's Cathedral (Dublin, Ireland), and St. Michael's Church (Melbourne, Australia).



**James W. Loeffler**, FAGO, director of music and artistic ministries, King of Glory Lutheran Church, Dallas, Tex., where, in addition to playing Rosales Opus 17 (III/48, 1995), he will conduct the Sanctuary Choir and oversee the entire music ministry program comprising handbells, youth choirs, paid and volunteer staff, and multiple services of varying styles. He leaves a similar position at Evangelical Lutheran Church in Frederick, Md., which he held for eleven years.

**Bill Roslak**, organist, Our Lady of Ostrabrama Church, Cutchogue, N.Y. A 17-year-old junior at Southold High School in Southold, N.Y., Mr. Roslak continues as assistant organist at Orient United Methodist Church in Orient, N.Y., where he is a student of Don Boerum. Bill Roslak is a member of the Sunrise AGO Chapter, and attended the POE held in Northampton, Mass., last summer.

## RETIREMENT



**Emmet G. Smith**, Herndon Professor of Music Emeritus, from Texas Christian University (School of Music) in Fort Worth, at the end of February 2008. He had served as professor of organ performance and church music, and as university organist from 1951 until his retirement in 1996. Smith became chapel organist in 1953, the year the building was

# James Higdon

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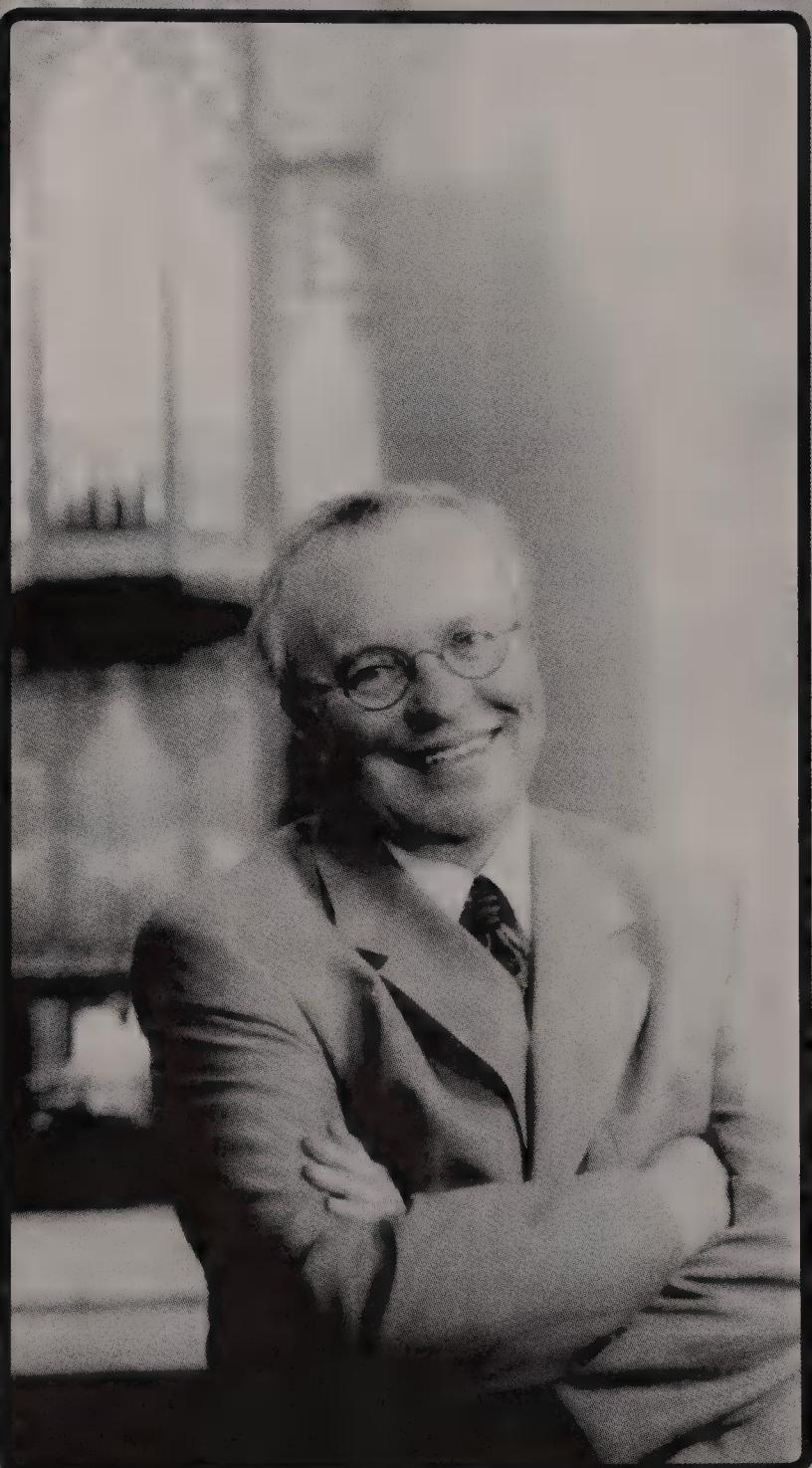
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opened, and he was responsible for the installation of its first organ (Reuter), and also its second organ, a three-manual instrument built in 1979 by the Ross King Company. During his long career he has played the organ for over 2,600 weddings, many memorial services, and weekly chapel services for the university. His career as a teacher is highlighted by having had students win 13 Fulbright scholarships, two Rotary scholarships, one German Government scholarship, and one to the Royal Academy of Music in London, all in organ performance. Two of his students were contestants at Chartres, and others were winners in various competitions, including regional AGO contests. He has played recitals throughout the U.S. and in Europe, and is well known as an organ consultant. He and his wife, Judith Oelfke Smith, look forward to more world travel and time with their two children.

#### HONORED



**John W. Vandertuin, FRCO (hon.)**, noted blind Canadian organist and composer, was recently honored by the Right Honourable Stephen Harper, Prime Minister of Canada, for his composition, *Variations on Aurelia*, commissioned by the MacDonald-Murphy Music Fund of St. Andrew's Presbyterian Church in Kitchener, Ont. The work for solo organ was written in celebration of Douglas Haas's 40 years of ministry to the church. Among Mr. Harper's comments was the following: "This prestigious honor is a reflection of your exceptional talent as an organ recitalist and composer, and of the admiration and respect that your work has elicited over the years. . . . You may take great pride in having created such a beautiful and fitting tribute." Vandertuin gave the premiere of *Variations* on October 24, 2007, at St. Andrew's Church. His compositions and recordings are available through Opus II Music in Kitchener, Ont.; 519-743-4362; [www.opus-two.com](http://www.opus-two.com).



**Albinas Prizgintas** and his wife, Manon, were awarded the 14th Annual Big Easy Tribute to the Classical Arts Outstanding Contribution Award 2008, for the Trinity Artist Series. The couple was recognized at a ceremony on February 18, 2008, at the Monteleone Hotel in New Orleans, La. The Trinity Artist Series, founded by Mr. Prizgintas in 1988, presents concerts every Sunday of the year in addition to several festivals, including the annual 29-hour, non-stop Bach Around the Clock Festival; the program is currently celebrating its 20th year. In addition, Albinas Prizgintas was nominated by the Tribute to the Classical Arts for

Best Choral Arts Presentation for a performance by his Yellowdog Prophet Choir of Saint-Saëns's *Le Deluge*, which he directed, staged, and choreographed, translated, and accompanied at the piano with orchestral instruments. The choral concert was in memory of the Katrina disaster that struck New Orleans two years ago. A 2001 recipient of the New Orleans Mayor's Arts Award for the Trinity Artist Series, Albinas Prizgintas is director of music ministries at Trinity Episcopal Church in New Orleans. His wife is the public relations director for the Trinity Artist Series.



**Anne Frank**. For the performance, the Episcopal Academy Middle School Singers, under the direction of Joanne J. Ward, joined with the University of Wisconsin-Milwaukee Concert Chorale, under the direction of Sharon A. Hansen. Karen, age twelve, studies organ with Alan Morrison and music theory and composition with Matthew Glan-dorf, both on the faculty of the Curtis Institute of Music in Philadelphia.

**Leonardo Ciampa** performed in five international organ festivals in Italy in 2007. In June, he played in Biella Cathedral as part of the XXVI Rassegna Organistica Internazionale "Achille Berruti." The II/64 Bianchi organ (1860) was restored in 2006 by Swiss builder Thomas Wälthi in collaboration with Alessandro Rigola from Biella. The interior of the reverberant neo-Gothic building is a masterpiece of tromp l'oeil mural painting. Later in the month, Ciampa played the III/35 Tamburini organ (1965) at the Chiesa Parrocchiale in Stresa, on Lago Maggiore, as part of the XVII Festival Organistico Internazionale. In November, Ciampa played six pieces by Don Lorenzo Perosi as well as the premiere of his Organ Symphony IV ("Ave Maria") at the Chiesa di Santa Maria della Pace in Milan. The church was formerly a secular auditorium called the "Salone Perosi," which in the early 1900s was the site of many important Perosi premieres (including the oratorio *Mosè*, conducted by Toscanini). The church still houses the organ known to Perosi, a two-manual tracker instrument by Pietro Bernasconi, built in 1891 and restored by Gianfranco Torri in 1997. The concert was part of the eighth annual "Le Voci della Città," Milan's premier concert series for historic organs. Ciampa also played an all-American program at the Chiesa Parrocchiale in Novate Milanese, as part of the second annual "Arte e Musica nel Parco delle Groane." The recital on the two-manual Vegezzi-Bossi (1950s) featured four centuries of American music, including Colonial airs and marches.



#### MIXTURES

Organ students and faculty at the University of Tennessee-Knoxville commemorated the centennial of the birth of Olivier Messiaen with a concert of his works on the university's Richards, Fowkes, and Co. organ on February 10, 2008. John Brock, professor of organ, was joined in the performance by students Tami Newsom, Susan Zybert, Christopher Hamblin, Matthew West, and Mark Stew-

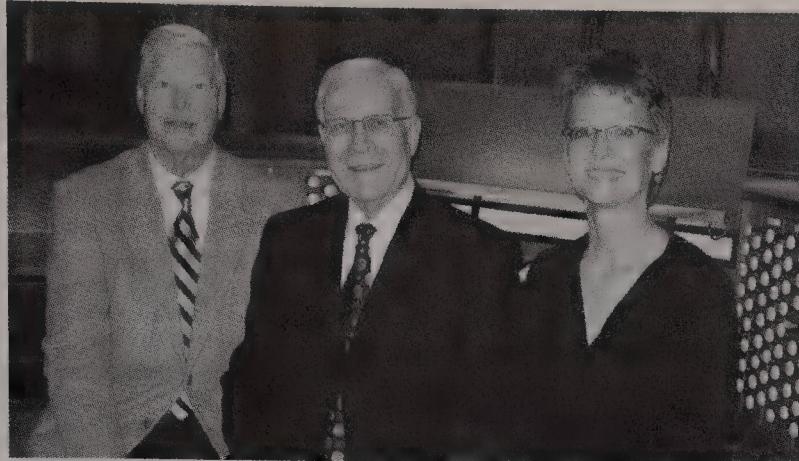
art. Works performed included selected movements from *La Nativité*, *Les Corps glorieux*, *Messe de la Pentecôte*, and *Apparition de l'Église éternelle*. Following the performance, audience members were invited to a screening of Paul Festa's award-winning film, *The Apparition of the Eternal Church*. Pictured are Mr. Brock and the students at the Richards, Fowkes organ on the occasion of the performance.

**Karen Electra Christianson**, a seventh-grade student at the Episcopal Academy in Merion, Pa., and organ scholar at the Philadelphia Cathedral, has been selected as one of the best young composers in the U.S. by the Music Educators National Conference (MENC) in the 2008 Student Composition Talent Search. Twenty-two winners were selected from a nationwide pool of

applicants ranging from elementary school through university levels. This award recognizes Karen's original choral composition, *Echoes*, which was performed at the MENC national meeting in Milwaukee, Wis., in April. *Echoes* is a dialogue between a four-part a cappella choir singing selected texts from the Psalms and a children's choir singing texts from the *Diary of*

(edited by E. Power Biggs) and the European premiere of James Woodman's "Little Partita on Veni Creator Spiritus." The Milan program was repeated at Tortona Cathedral as part of the 13th annual Perosiana festival. The historic cathedral, which contains the tomb of Lorenzo Perosi, houses a II/60 Serassi from 1839, meticulously restored by Dell'Orto & Lanzini. This is the instrument that Perosi played as a teenager and which his father and uncle had played for many years before him. Ciampa's concert was recorded for broadcast by SAT2000 on Vatican television.

Hampson A. Sisler, FAGO, LTCL, MD, is the composer of two cantatas, four motets, and a five-movement orchestral suite included on a new CD issued by MSR Classics Recordings. The title of the CD is *Songs of the Sages*. A previously issued CD, *The Cosmic Divide*, became available in the summer of 2007. The recordings were made in Kiev, with the National Orchestra of the Ukraine and the Chamber Choir of Kiev. The recording is available from all CD stores and on the Internet. Dr. Sisler has been the music director (organist-choirmaster) at Central Presbyterian Church, Park Avenue, in New York City for the past four years.



The Fred Elder Recital Series of Boston Avenue United Methodist Church in Tulsa, Okla., presented Frederick Swann in recital on February 10, 2008. The series was established in 1994 to

honor Mr. Elder on his 30th anniversary as organist at the church. Pictured are Fred Elder (organist emeritus), Mr. Swann, and Susan Panciera (Boston Avenue organist).

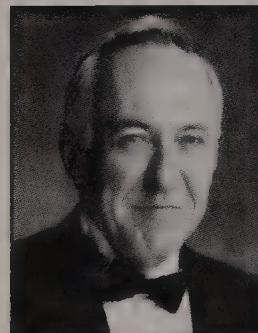
The latest issue of the Swiss organ journal (in French), *La Tribune de l'Orgue*, Vol. 59, No. 4 (Dec. 2007), contains several articles that will be of interest to TAO readers: "A Tour of Belgium II"; a regular feature, "A Quarter Hour for Improvisation"; the last in a series of Daniel Meylan's "French Registration from Classicism to the Revolution"; and a brief article by Sylviane Falcinelli, "Jean Guillou, the Unappeased Rebel." The real find is Marie Dufour's "Some Memories of a Musician,"

written a few years ago for her family and friends and never published. Dufour was a graduate of the Lausanne Conservatoire who went to Paris to study with André Marchal. She practiced at Marie-Louise Boëllmann-Gigout's residence on Eugène Gigout's nine-stop *orgue de salon* and devotes considerable space to "Marilou's" resistance activities during the Second World War and to Marchal's career, but continues with vignettes of the many Parisian organists and musicians with

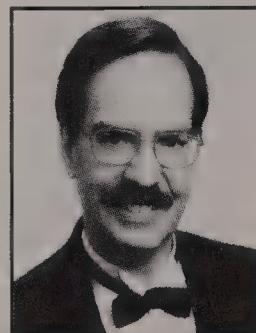
whom she was acquainted, such as Gaston Litaize, Noëlie Pierront, Messiaen ("who improvised marvelously and didn't distract with his fervent, sincere musical prayers; in other churches they were less serious"), Dupré ("What ceremonial! Madame screened the arriving admirers—they had to be announced, as at court"), Marchal ("Every tribune had its personality. I think Marchal's was the warmest of all"), and Wanda Landowska ("She had a little concert hall at the end of her garden. We were welcomed by her little dogs, named Do, Ré, Mi, Fa, and Sol"). These are sufficient to give an idea of the charm and interest contained in this memoir. E-mail [tdlo@hippocampe.ch](mailto:tdlo@hippocampe.ch) for information.

*L'Orgue*, Nos. 278–279 (Nos. II–III 2007), is devoted to "The Musical Tradition of the Basilica of Sainte-Clotilde, Paris." It is a veritable treasure trove of information tangential to César Franck and the church he served for 30 years. Articles covering the *maîtres de chapelle* and choir accompanists (Denis Havard de la Montagne and Carolyn Shuster Fournier), Théodore Dubois (Helga Schauerte-Maubouet), Samuel Rousseau (Kurt Lueders), Maurice Emmanuel (Aurélie Decourt), Pierre Cogen (C.S. Fournier), François Tricot (de la

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As part of the developing study abroad program at Pacific Lutheran University in Tacoma, Wash., four PLU students and one student from St. Olaf College in Northfield, Minn., joined PLU organ professor Paul Tegels on a tour of 20 organs in the Netherlands and Germany. Among the organs visited were several instruments built by Arp Schnitger in the towns of Noordbroek,

Groningen, Norden, Cappel, and Hamburg. Other instruments visited and played were those in the Oude Kerk in Amsterdam, Laurentzkerk in Alkmaar, Stevenskerk in Nijmegen, and the Bavokerk in Haarlem. Pictured at the Schnitger organ in Cappel are Yohei Endo, Luke Sumerfield, Kelsi McLain, Paul Tegels, Susan Johnson, and Greg Burgess.



On February 9, the Cathedral Church of St. John in Albuquerque, N.Mex., presented the third annual Trelease Memorial Concert. The concert is offered in memory of the Rt. Rev. Richard M. Trelease Jr., formerly bishop of the Diocese of the Rio Grande. The program, conducted by Maxine Thévenot and Iain Quinn, featured Buxtehude's *Magnificat*, Handel's *Organ Concerto in B-flat*, Op. 4/6 (Maxine Thévenot, soloist), Bach's *Cantata 140* (*Wachet auf, ruft uns die*

*Stimme*), Haydn's *Missa Brevis Sancti Joannis de Deo*, and Mozart's *Epistle Sonata XV* (Iain Quinn, soloist) and *Te Deum* (in C). The Cathedral Choir was joined by members of the Cathedral Choristers, members of the New Mexico Symphony, and soloists. Pictured left to right are David Farwig (baritone), Maxine Thévenot, Renée Motteler (alto), Carol Tucker Trelease, Szilvia Schranz (soprano), Jay Hill (tenor), and Iain Quinn.

Montagne); the organists Gabriel Pierné (Cyril Bongers), Ermend Bonnal (Yannick Merlin), and Pierre Cogen (C.S. Fournier); the organ (Jean-Louis Coignet); the accompanimental organs, and the musical tradition (C.S. Fournier); and an essay on Tournemire's *Symphonie-Choral* (Timothy Tikker). Now that the reverberation is about all that remains of the organ of César Franck (Cavaillé-Coll's masterpiece having been rebuilt by successive titulaires—whose group-

ing under an umbrella of a supposed "tradition" is a feeble attempt to set them on the same playing field as the "Pater Seraphicus of Music"), there is little reason for organists to make a pilgrimage to the church of France's greatest organ composer. But this 190-page document sums up the ethos of the church and recalls all of the (many important) musicians who contributed their talents to its musical tradition.

ROLLIN SMITH

James Johnson is offering his collection of CD albums as a gift to appropriate institutional libraries. As of February 19, the collection has been accepted by Yale University, the Eastman School of Music, the Boston AGO Organ Library at Boston University, the Boston Public Library, Eckerd College, Louisiana State University, Vassar College, Swarthmore College, and the Library of Congress. Institutions owning the present seven albums will also be offered upcoming releases. His next release, *Teutonic* (Conch Classics CC-8), is a program of Germanic music that includes Hindemith's Three Sonatas and works of Hassler, Bach, Schumann, and Buxtehude, recorded on the Frobenius organ (1977, III/54) in Vangede Kirke near Copenhagen, and scheduled for production later this year. Interested librarians may contact him at [jejphoenix@westelcom.com](mailto:jejphoenix@westelcom.com) or 518-561-3073 (10:00 A.M.–4:00 P.M. Eastern Time).

## COMPETITIONS

The Viscount Organ Company (Church Organ Department) and Musica Ficta announce that its ninth annual **"Marcello Galanti" International Organ Competition** will be held October 4–5, 2008. The competition will take place at the former Galanti Brothers Musical Instruments Factory, a historic building in Mondaino, Province of Rimini, Italy, on a three-manual Viscount "Prestige 100" electronic organ with a radial-concave pedalboard; straight and straight-concave pedalboards will also be available on request. The competition is open to organists of any nationality who are under 35 years of age on October 4, 2008. The deadline for applications is September 20, 2008. The awards will include first prize (\$3,000 U.S., gold medal, certificate, and recital); second prize (\$2,000, silver medal, certificate), third prize (\$1,000, silver medal, certificate), and special prize "Marcello Galanti" (\$250 and audience prize). For more information, e-mail [competition@concorsomarcellogalanti.org](mailto:competition@concorsomarcellogalanti.org), or visit online at [www.concorsomarcellogalanti.org](http://www.concorsomarcellogalanti.org).

Tennessee Players, producer of the multimedia musical dramatization, "Words of Albert Schweitzer and the Music of Bach," by Thurston Moore, announces a competition for composers to write the music for a 16-minute tone poem for narrator and organ entitled the "Albert Schweitzer Portrait." This is a work similar to Aaron Copland's highly successful *Lincoln Portrait*, written in 1942. The words

of the "Albert Schweitzer Portrait" have been selected by Thurston Moore and approved by Dr. Schweitzer's daughter. Deadline for the composition is January 14, 2009, Dr. Schweitzer's birthday (1875–1965). The world premiere in 2009 of the "Albert Schweitzer Portrait" will take place at the Roskilde Cathedral in Denmark. This is Denmark's leading cathedral with a long history. Dr. Schweitzer gave concerts there in 1920 and 1927, and the cathedral has hosted two productions of "The Words of Albert Schweitzer and the Music of Bach."

The "Albert Schweitzer Portrait," produced in 2009 throughout the world, will commemorate the 60th anniversary of Schweitzer's only visit to America in 1949 for the Goethe Bicentennial Convocation at Aspen, Colo., the beginning of the Aspen Institute and School of Music. The competition text and entry form are available online at [TennesseePlayers.org](http://TennesseePlayers.org).

## SCHOLARSHIP

Applications are now being accepted for the 2008 **Ruth and Paul Manz Organ Scholarship**. The scholarship, established by Mount Olive Lutheran Church in Minneapolis to honor Dr. Manz and his wife, Ruth, is administered by the Lutheran School of Theology at Chicago in conjunction with the Twin Cities AGO Chapter, and is awarded annually to an organ student who plans to pursue a career in church music. The winner will receive \$1,500. An application for the 2008 scholarship may be obtained by phoning the president's office of the Lutheran School of Theology at 773-256-0728. Specific requirements of eligibility are outlined in the application form, the deadline for which is June 1, 2008.

## CALL FOR PAPERS

The 2009 annual conference of the Society for Catholic Liturgy will take place in Omaha, Nebr., January 29–February 1, 2009. Submissions for papers are invited in fields related to sacred liturgy (e.g., liturgical theology, and sacramental theology, biblical studies, patristics, medieval studies, eastern Christianity, church history). The topic of the conference is *Missale Romanum*. For details, visit [www.liturgyociety.org](http://www.liturgyociety.org).

## COMMISSIONS

Thomas Fielding has been commissioned to compose a new work for St. Thomas Aquinas Roman Catholic Church in Avondale, Ariz. (Matthew Sprinkle, director of music), for the

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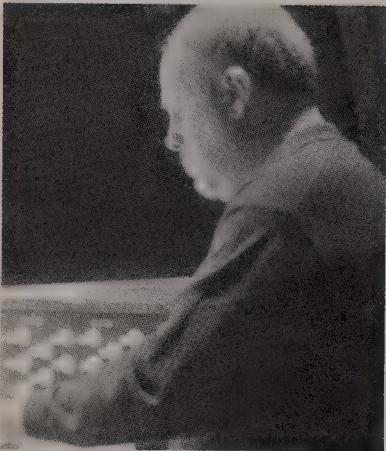
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church's patronal feast day, January 28, 2009. The piece will be composed in two large sections: the first for SATB chorus, brass quartet, timpani, strings, and organ will be a processional anthem on the "Pange lingua gloriosi" text for a Solemn Eucharistic Procession; the second will be a congregational hymn with the same accompanying forces on the "Tantum ergo" text for the reposition of the Blessed Sacrament. The church boasts a semiprofessional choir, seating for 2,000, and a 5.5-second acoustic. Fielding, a 2007 graduate of the Indiana University Jacobs' School of Music, is associate minister of music for North Raleigh United Methodist Church in Raleigh, N.C., and is dean of the Central North Carolina AGO Chapter.

#### PREMIERES



**John Karl Hirten** premiered his new composition for organ solo, "Angels of Grace," during a recital at the University of Nevada–Las Vegas on January 18, 2008. He played the San Francisco Bay Area premiere on February 10 at St. Mark's Episcopal Church in Berkeley. The piece is in the form of a carillon based on the clock chimes of Grace Cathedral in San Francisco, a theme written by Richard Purvis. The title is a reference to the bells of the cathedral as ever-present angels. The piece may be obtained by contacting the composer at jkh@hirten.com.

**Faythe Freese** commissioned and premiered Naji Hakim's *To Call My True Love to My Dance* at the University of Alabama

Church Music Conference on January 25, 2008, during the "The Messiaen Year: French Connections Festival Concert." The work, based on a Danish song, "Vil du danse med mig?" by author and composer Hanne Kurup, consists of a set of ten contrasting variations. The title, *To Call My True Love to My Dance*, is taken from the Christmas anthem, "Tomorrow Shall Be My Dancing Day." Lebanese musical characteristics are evident through the use of ornamentation or a tight ambitus; scales including one or two augmented seconds; and aksak rhythms such as 3+3+2. Freese plans to record *To Call My True Love to My Dance* on the organ of La Trinité in Paris for the Aeolus label in June.

**Bernard Sanders**'s Four Lenten Chorale Preludes for organ ("We Sing the Praise of Him Who Died," "Ride On, Ride On in Majesty," "A Lamb Goes Uncomplaining Forth," and "Jesus, Grant That Balm and Healing") were premiered at a concert on February 17, 2008, in the church of St. Mary's in Tuttlingen, Germany, with the composer at the organ.

#### PIPEWORK

The Organ Clearing House has completed the renovation and installation of Casavant's Opus 3718, built in 1972. Originally at Centre Methodist Church in Malden, Mass., the organ was purchased by Salisbury Presbyterian Church in Midlothian, Va. Centre Methodist was the home church of Jason McKown, Boston organ technician whose nearly 75-year career included working personally with Ernest Skinner installing organs in the Boston area in the 1920s and maintaining the organs of Trinity Church, Copley Square, and the First Church of Christ, Scientist (The Mother Church), well into the 1980s. McKown meticulously cared for the Casavant organ as a gift to his church. The Organ Clearing House managed the purchase and sale and served as general contractor for the renovation and modification of the organ. The pitman windchests were re-

Millennia Consort gave the premiere performance of an arrangement of seven movements from Mussorgsky's *Pictures at an Exhibition*. The movements include Promenade, Samuel Goldenberg and Schmuyle; The Market-place at Limoges, The Catacombs (Sepulchrum romanum), Cum mortis, The Hut on Fowl's Legs (Baba-Yaga), and The Great Gate of Kiev. Also premiered was an arrangement of Percy Grainger's setting of "Irish Tune from the County Derry." Both of these works were ar-

ranged by Scott Sutherland, the ensemble's tubist. Millennia Consort is comprised of Alison J. Luedcke, organ; Presidio Brass members Ray Nowak and Bill Owens (trumpet), Mike McCoy (horn), Sean Reusch (trombone), Scott Sutherland (tuba); and Beverly Reese Dorcy (percussion). Both works were performed for the first time in concert on February 18, 2008, at the First Congregational Church in Berkeley, Calif. The concert was sponsored by the San Francisco AGO Chapter. (photo: VueFinder Photography)



before



after

leathered by Columbia Organ Works of Columbia, Pa., using the excellent quality leather they supply to many organbuilders. The new case and building frame were designed by Jay Zoller and built by QLF Pipe Organ Components of Rocky Mount, Va. The facade pipes were made of polished tin with gilded mouths by Organ Supply Industries of Erie, Pa.

The organ was installed in Midlothian by Amory Atkin, president of the Organ Clearing

House, Joshua Wood, vice president, and Terence Atkins, Dean Conry, and Nicolas Bruno of the OCH crew. Executive director John Bishop coordinated the various phases of the project. Robert Waters and Scot Huntington performed tonal finishing. Salisbury Presbyterian Church is home to an active music program led by Sharon Miller, director, and John Miller, organist. A dedication recital was played in November 2007 by Bradley Hunter Welch of Dallas, Tex.

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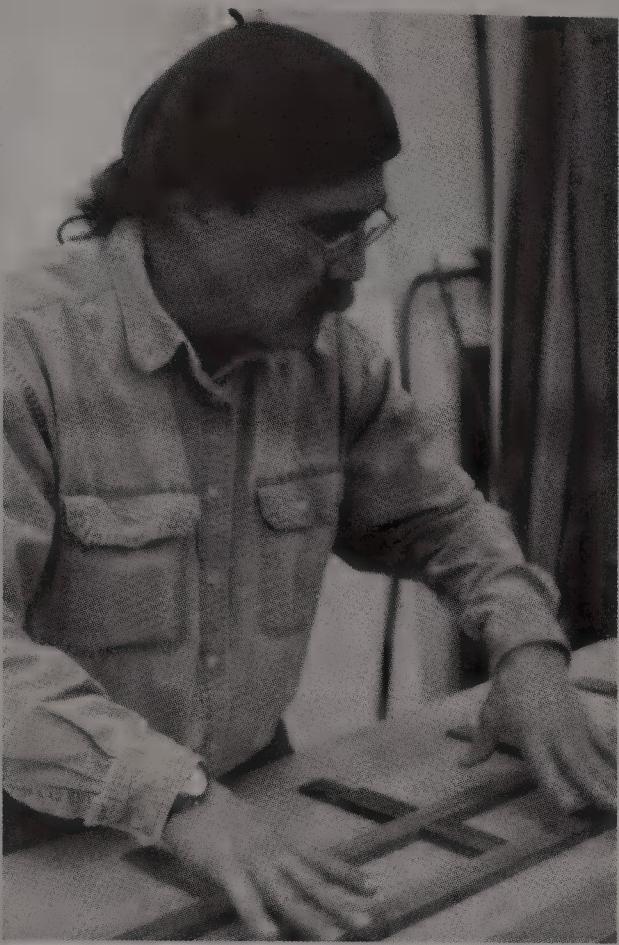
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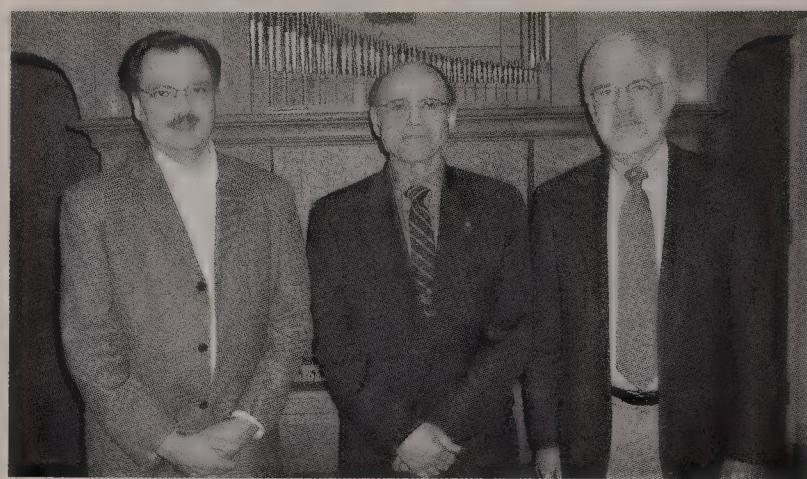
The February 24, 2008, edition of *The New Mexican* reported on the delivery of C.B. Fisk Opus 133 to the congregation of the First Presbyterian Church in Santa Fe, N.Mex. (Linda Raney, organist-music director), the previous week. Church members were present to help Fisk vice president Gregory Bover and three coworkers unload the III/41 instrument from a 53-foot-long semi-trailer. The organ installation is one of several steps in the congregation's \$6 million renovation project. Dedication of the mechanical-action instrument is scheduled for October; Larry Palmer of Southern Methodist University in Dallas, the project consultant, will be the soloist. Fisk Opus 133 is the first new, large instrument for Santa Fe in nearly 50 years. The church's previous organ, a 1952 Austin, was sold when remodeling commenced.



#### FORTHCOMING EVENTS

Christ and St. Stephen's Episcopal Church in New York City (Nigel Potts, organist-choirmaster) will present Paul Jacobs in the opening dedicatory recital of the church's new Schoenstein organ on May 17, 2008, with performances at 4:00 and 7:30 P.M. The program will include works by Bach, Liszt, Sowerby, and a premiere by Wayne Oquin. A pre-concert discussion by Paul Jacobs and Jack Bethards (president of Schoenstein) and hosted by Mr. Potts will take place an hour before the first recital. The discussion is for 4:00 P.M. concert ticket holders only. The dedicatory series will continue in the fall with concerts by Nigel Potts (October 25) and Thomas Murray (November 22). For further information, e-mail music@csschurch.org, or phone 212-787-2755, ext. 6.

Bach Vespers at Holy Trinity Lutheran Church in New York City will cap its 40th season with a SommerFest featuring Cantor Georg Christoph Biller of St. Thomas Church, Leipzig, and noted Bach scholar-lecturer Michael Marissen of Swarthmore



#### UI SACRED MUSIC INSTITUTE 2008

From January 31 to February 2, 2008, the UI Sacred Music Institute 2008, titled "Sacred Music: The Current Face of Worship Renewal," took place at the University of Iowa in Iowa City. The presenters included composer and teacher Samuel Adler, liturgist Gordon W. Lathrop, and organist, conductor, composer, clinician, and liturgist Lynn Trapp. On a very snowy Thursday night, Institute attendees, members of the host congregation, and members of the local community gathered for a dinner that also served as the annual clergy/musician dinner of the River Valley AGO Chapter. Following dinner, we joined in a service that served to exemplify how we should "Worship the Lord in the beauty of holiness" (Psalm 96:9). Members of the University of Iowa AGO Chapter and students of the University of Iowa Organ Department led "An Evening Service of Psalms," reflecting "upon that most resolute, intrinsic, and intimate com-

ponent of worship throughout past and present times of renewal, revival, change, schism, and reformation: the Book of Psalms." The service was held at the Congregational United Church of Christ in Iowa City, and utilized the recently installed II/29 organ, Opus 3867, built by Casavant. The service, conceived and organized by the students, included organ music by Adler, Locklair, and Howells, a homily by Gordon Lathrop, and prayers, but the primary focus was on the Psalms. They were included as readings, prayers, and organ and choral settings, and were drawn and adapted from a wide variety of musical sources.

Participants included the Rev. Bill Lovin and Rabbi Jeff Portman, Dr. Lathrop, organists David Crean, Chad Fothergill, Julia Howall, Erin MacGorman Moore, and Aaron Sunstein, cantor Linda Werz, and a choir comprising members and friends of the UI AGO Chapter and students of the UI Organ Department.

GRACE FITZGERALD  
River Valley Chapter



College. The "Bach by the Park" series of events will begin July 17, 2008, with a registration/reception at 5:00 P.M. followed by Vespers and Marissen's keynote address. It concludes on July 20 with a Sunday morning festival Eucharist. The festival is designed Bach-style for both "Kenner und Liebhaber" (professionals and music lovers), all of whom are encouraged to attend

each session. On July 18-19, there will be a variety of workshops on Bach performance, lectures by Cantor Biller and Marissen, and, of unique interest, open rehearsals of the Bach Singers, soloists, and players conducted by Cantor Biller. Worship will include a Bach Vespers on Saturday and a Sunday Leipzig Mass "Bach-Zeit," as in Bach's time, sung in Latin and German. The

organist will be Holy Trinity's Cantor Rick Erickson, known for his improvisations and performances of Bach.

The Bach Vespers will include Cantata 94, "Was frag ich nach der Welt" (What Do I Ask of the World), and the Sunday morning service will feature Cantata 98, "Was Gott tut, das ist wohlgetan" (What God Does, That Is Done Well).

In connection with a reception and an exhibit at the American Bible Society on "Martin Luther and the Bible of the Reformation," there will be on display Bach's copy of the Calov Bible with his notations. The *Biblia Illustrata*, published in Frankfurt am Main dated 1672-76, is on loan from Concordia Seminary in St. Louis. Further information and a registration form can be found at [www.bachvespersnyc.org](http://www.bachvespersnyc.org), or by writing office@bachvespersnyc.org or phoning 212-877-6815. Pictured are the Bach Singers with Cantor Rick Erickson.

#### SUMMER STUDY

Interlochen College of Creative Arts in Interlochen, Mich., will hold an Organ Seminar for the New Organist on June 3-7, 2008. The seminar is designed for those who are proficient at the organ and who wish to further develop their skills at the instrument. Topics will include Navigating the Console, The Third Hand: Secure Pedal Technique, Voice Leading at the Organ, The Organist's Trade: How to Play Hymns, and more. Participants will take daily organ lessons, and visit the Music House Museum and other pipe organs in the region. Participants will also have the opportunity to attend faculty and participant recitals on Interlochen's new 50-rank Reuter organ. Faculty member Thomas Bara is instructor of organ, music theory, and class piano at the Interlochen Arts Academy and at the Interlochen Arts Camp. He also is choirmaster at Central United Methodist Church in Traverse City and serves nationally on the AGO's Committee on the New Organist. For more information, contact Interlochen College of Creative Arts, P.O. Box 199, Interlochen, MI 49643; 231-276-7387; fax: 231-276-5237; college@interlochen.org; [www.interlochen.org/college/2008\\_program\\_offerings/2008\\_organ\\_seminar](http://www.interlochen.org/college/2008_program_offerings/2008_organ_seminar).

#### MANAGEMENT

Concert Artist Cooperative, beginning its 21st year of operation in April, welcomes Sophie-Véronique Cauchefer-Choplin, Catherine Ennis, Brennan Szafron, and Elke Voelker to its roster of soloists and ensembles



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PROGRAM NO. 0818 5/5/2008

**A Minnesota Organ Book**...in celebration of the 150<sup>th</sup> anniversary of Minnesota Statehood (May 11, 1858), we share varied works by Minnesota composers of today.

DAVID EVAN THOMAS: Three Preludes on Welsh Hymns (*Cwm Rhondda; Aberstwyth; Llanfair*) –Marilyn Biery (1963 Aeolian-Skinner/Cathedral of Saint Paul, St. Paul, MN) Pipedreams Archive (recorded 7/25/03)

DAVID EVAN THOMAS: *Of things hoped for...* --James Biery (1927 Skinner & 1963 Aeolian-Skinner/Cathedral of Saint Paul, St. Paul, MN) Pipedreams Archive (recorded 5/20/01)

\*CAROL BARNETT: *Praise* (for organ and steel drum) –Jay Johnson, percussion; Jonathan Gregoire, organ.

\*CARY JOHN FRANKLIN: *Morning Light* –Dale Newton, cello; Sarah Koehler, organ

ANNE KILSTOFTE: *Nunc Dimitis* (choir and organ); *Tomorrow's Light* (organ solo) –Estonian Camerata/Thomas Ohnesorge, conductor; Tiit Kiik (St. Nicholas Church, Tallin, Estonia) Kilstofte CD-2005

STEPHEN PAULUS: *Romp!* –Timothy Albrecht (2005 Jaeckel/Emerson Concert Hall, Emory University, Atlanta, GA) Pipedreams Archive (recorded 1/22/06)

\*MONTE MASON: *The Dances of Our Lady* –Clark Duhrkopf, saxophone; Christopher Stroh, organ

\*DAVID EVAN THOMAS: *Psalm and Dance* –Michele Frisch, flute; Lily Ardalan, organ

\*JANIKA VANDERVELDE: *Hachazarah (The Arousal of the Return)* –Roger Frisch, violin; Andrew Hackett, organ

\*LINDA TUTAS HAUGEN: *Invocation and Remembrance* –Martin Hodel, trumpet; Kraig Windschitl, organ

The six items marked (\*) were recorded on the 2007 Holtkamp organ in Boe Chapel at St. Olaf College in Northfield, MN. The selections make up a new A.G.O. 2008 Minnesota Organ Book, compositions for 'organ-plus' issued by Augsburg Fortress

Publishers, commissioned by the Twin Cities Chapter of the American Guild of Organists. They will be given public premiere performances during the national A.G.O. convention in Minneapolis-Saint Paul (June 21-19, 2008) www.ag2008.org , but you get to sample them here first!

PROGRAM NO. 0819 5/12/2008

**Focus on Philadelphia**...performances from the 2002 National Convention of the American Guild of Organists.

DAVID CHERWIEN: *Hymn-Prelude, Praise to the Lord* –David Cherwien (1950 Moeller/1<sup>st</sup> Baptist Church, Philadelphia) Pipedreams Archive (recorded 7/3/02)

MAURICE DURUFLÉ: *Prelude & Fugue on ALAIN*, Op. 7 –Mark Laubach (1921 Austin/Congregation Rodeph Shalom, Philadelphia) Pipedreams Archive (recorded 7/5/02)

EMILY PORTER: *What wondrous love is this, o my soul!* (premiere) –Alan Morrison (1991 Mander/Princeton University Chapel, Princeton, NJ) Pipedreams Archive (recorded 7/3/02)

SIR ERNEST MacMILLAN: *Cortège Académique* –Tim Pyper (1935 Skinner-1972 Duddey/Old Christ Church, Philadelphia) Pipedreams Archive (recorded 7/2/02)

J. S. BACH: *Vivace*, from Trio Sonata No. 6 in G, S. 530 –Thomas Schuster (1950 Moeller/1<sup>st</sup> Baptist Church, Philadelphia) Pipedreams Archive (recorded 7/3/02)

FRANK BRIDGE: *Adagio* in E –Christian Lane (1937 Aeolian-Skinner/St. Mark's Episcopal Church, Philadelphia) Pipedreams Archive (recorded 7/20/02)

LOUIS VIERNE: *Final*, from Organ Symphony No. 4, Op. 32 –Brett Maguire (1931 Skinner/St. Peter's Episcopal Church, Philadelphia) Pipedreams Archive (recorded 7/2/02)

CARLYLE SHARPE: *Laudate nomen* (premiere) –Voices of Ascension/ Dennis Keene, conductor; Mark Kruczak (1933 Skinner/Girard College Chapel, Philadelphia) Pipedreams Archive (recorded 7/6/02)

STEPHEN PAULUS: *Meditations on the Spirit* –Morman MacKenzie (2000 Reuter/1<sup>st</sup> Presbyterian Church, Philadelphia) Pipedreams Archive (recorded 7/4/02)

PROGRAM NO. 0820 5/19/2008

**Walt Disney Concert Hall Inaugural...** American organist Frederick Swann plays the first public recital on the unique 109-rank Glatter-Göts/ Rosales organ in Los Angeles.

WILLIAM MATHIAS: *Fanfare*.

JOSEF RHEINBERGER: *Introduction & Passacaglia*, from Sonata No. 8 in e, Op. 132

FANNIE DILLON: *Woodland Flute Call*CESAR FRANCK: *Pièce héroïque*GEORGE BAKER: *Berceuse-Paraphrase*

HEALEY WILLAN: *Introduction, Passacaglia and Fugue in e-flat*

FREDERICK SWANN: *Two Encores (Allegro after Corelli; Trumpet Tune)*

This instrument was a collaborative project, with tonal-design by Manuel Rosales and mechanical design by Caspar von Glatter-Götz and the German firm of Orgelbau Glatter-Götz. The organ's façade (and the hall in which it stands), was designed by Frank Gehry, a dramatic array of pipes both memorable and fully functional. Pipedreams Archive (recorded 9/30/05)

PROGRAM NO. 0821 5/26/2008

**Paul Jacobs at Verizon Hall**...a solo appearance by one of America's most prominent young recitalists, featuring the Fred J. Cooper Memorial Pipe Organ (by Dobson) at the Kimmel Center in Philadelphia.

J. S. BACH: *Prelude & Fugue* in a, S. 543.

CESAR FRANCK: *Prelude, Fugue and Variation*, Op. 18

MAX REGER: *Fantasy and Fugue* on B-A-C-H, Op. 46

OLIVIER MESSIAEN: *Serene Alleluias and Outbursts of Joy*, from *L'Ascension*

JULIUS REUBKE: *Sonata* on the 94<sup>th</sup> Psalm

The Dobson instrument at Verizon Hall, the firm's Opus 76 with nearly 7000 pipes, is the largest mechanical-action concert hall organ in the United States. Mr. Jacobs performed his program from memory (recorded 1/30/07).

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St. Mary in Speyer, Germany. Further information regarding these musicians is posted online at [www.concertartistcooperative.com](http://www.concertartistcooperative.com).

Next season (2008–2009) will be an especially busy one for American organist Paul Jacobs in working with major orchestras (in addition to his fully booked season of solo recitals). In November of this year, he will play Copland's *Symphony for Organ and Orchestra* four times with the Philadelphia Orchestra at Verizon Hall under the baton of visiting conductor Michael Tilson Thomas. In April of 2009, he will play Poulenc's *Organ Concerto* and a solo work by Messiaen four times with the San Francisco Symphony at Davies Hall under the baton of visiting French conductor Yan Pascal Tortelier. Mr. Jacobs will also be presented by the orchestra in a solo recital at Davies Hall. He is scheduled for two performances with the Phoenix Symphony next April. Paul Jacobs is represented by Phillip Truckenbrod Concert Artists; [www.concertartists.com](http://www.concertartists.com)

from around the world. **Sophie Véronique Cauchefer-Choplin** is titulaire organist of Saint-Jean-Baptiste de la Salle and deputy titulaire organist of Saint-Sulpice



in Paris, France. **Catherine Ennis** is the director of music at St. Lawrence Jewry and the Trinity Laban Organ Professor in Lon-



don, England. **Brennan Szafron** is the organist-choirmaster of the Episcopal Church of the Advent in Spartanburg, S.C. **Elke**



**Voelker** is the music associate-choir organist at the UNESCO Heritage Imperial Cathedral of



adjoining living area. The console is equipped with wooden drawknobs and sharps and an Allen "Vista" MIDI division, as well as an adjustable lighted rack and adjustable bench. On October 19, 2007, an open house and an inaugural organ concert began with a catered reception for members of the local AGO chapter and invited guests. The guest

organist for the evening was Aram Basmadjian from the Allen Organ Co. in Macungie, Pa. Following the concert, guests enjoyed dessert followed by an open console. Pictured are Mr. and Mrs. Faasse, Mr. Basmadjian, Tom Mathis (owner of Mathis Music), and Ted Hayes (manager of the Allen Organ division of Mathis Music).

#### OBITUARIES

**Lloyd E. Cast Jr.**, 75 years old, January 26, 2008, in Viera, Fla., from complications of lung cancer. Mr. Cast was born on July 1, 1932, in Hollywood, Calif., to Lloyd E. Cast Sr. and Frances Boston Cast. Mr. Cast earned both bachelor of music and master of music degrees from Indiana University, and was granted a doctor of music degree (*honoris causa*) from Nashotah House Seminary in Nashotah, Wis. He was the organist-director of music emeritus of the Cathedral of All Saints in Albany, N.Y., where he served for 37 years. He was a past dean of the Bloomington (Indiana) and Eastern New York AGO chapters. An active member of the Royal School of Church Music in America, he served on the board of directors as treasurer and chairman of the Summer Training Courses Committee. While living in Florida, he had been a member of St. Luke's Episcopal Church in Merritt Island.

Lloyd Cast is survived by a brother, James G. Cast Sr. of Cocoa Beach, Fla.; two nieces, Nikki Stewart of Bradenton, Fla., and Molly Leggett of Fountaintown, Ind.; a nephew, James G. Cast Jr. of Charleston, S.C.; and four grandnephews. He is also survived by William L. (Roy) Gordon of Viera, Fla., his best friend and partner for 45 years. A Requiem Eucharist was celebrated on February 9, 2008, at the Cathedral of All Saints in Albany, N.Y. Donations in Mr. Cast's memory may be made to the Cathedral Organ Fund, Cathedral of All Saints, 62 South Swan St., Albany, NY 12210.



**Robert N. Cavarra**, 73 years old, February 8, 2008, in Denver, Colo., from complications resulting from kidney failure. A professor of music and noted concert organist who was a leading participant in the revival of the classical organ tradition in North America, Robert Cavarra brought international acclaim to Colorado State University as a center for organ scholarship and performance. Under Cavarra's leadership, three world-class examples of the modern classical organ movement were realized in Fort Collins: the Casavant Frères organ at CSU (1969); the Lawrence Phelps Opus 1 organ at St. Luke's Episcopal Church (1973); and the Danish Marcussen and Son organ at the First United Methodist Church (1987).

Robert Cavarra brought together acclaimed artists from around the world for masterclasses and recitals on these instruments, including E. Power Biggs, Marie-Claire Alain, Luigi Tagliavini, Gillian Weir, Lionel Rogg, Bernard Lagacé, and Anton Heiller. He taught from 1963 until 2000 on the faculty of CSU's

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- Performance at the 2010 National Convention in Washington, D.C.
- Publication of the winning composition by ECS Publishing

## Composition:

- A work for SATB choir and organ in which the organ plays a significant role. It must be in the form of a through-composed *hymn concertato*, which should include at least one obbligato instrument. The hymn tune used must be an original tune composed by the applicant to the hymn text by Rae E. Whitney:

## Eligibility:

- Composers of any age may submit one unpublished work along with the proper entry form. Previous winners of the AGO/ECS Publishing Award in Choral Composition are not eligible to enter.

## Judges:

- Each composition will be judged by a panel of three distinguished musicians, including a composer and an organist. If, in the opinion of the jury, no composition merits an award of this stature, no award will be made. Anonymity of the entrants will be maintained throughout the competition.

## Deadline:

- Compositions and entry forms must be postmarked by December 31, 2008.

## Application:

- For an entry form and detailed instructions, write or e-mail:  
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American Guild of Organists  
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### May Your Life Be Filled with Gladness 87 87

1. May your life be filled with gladness which will grace you all your days, and transfigure hurts and troubles into daily psalms of praise.
2. May your life be filled with passion, where delight and sorrow fuse, teaching you to find, when suffering, gifts of joy you cannot lose.
3. May your life be filled with wonder at the whole world God has made; and, although your sight may falter, may your vision never fade.
4. May your life be filled with beauty, from which angel light reflects, and be waiting, in excitement, for what God will teach you next.
5. May your life be filled with Jesus, and his love to all proclaim, until every thought and action offer glory to God's name!

Text: Rae E. Whitney, 1998.  
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Department of Music, Theater, and Dance. At the time of his death, he was a professor emeritus of music.

As a student of both philosophy and music, Mr. Cavarra had a particularly comprehensive understanding of the art of the organ as a vehicle for a refined and distilled aesthetic appreciation on many levels. As he explained to his students, his sense of musicality was shaped through his philosophical studies at the Gregorian College in Rome, where he also served as organist for the North American College. Moreover, the close relationships he cultivated with both colleagues and students in the organ world meant that his musical understanding was shaped as much by "living-room discussion," as he put it, as by the formal work of the recital hall. As such, he was known as a prodigious Italian cook and host.

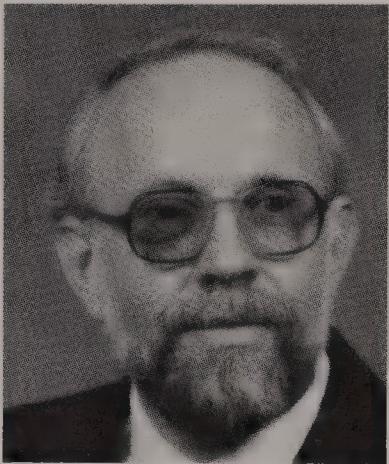
Robert Nicholas Cavarra was born on February 23, 1934, in Denver to Alfonso Cavarra and Mary Bianco. His lifelong pursuit of music began in his childhood, and by age twelve he was performing publicly. As a recitalist, Cavarra concertized widely, including in Denmark, Sweden, France, England, Canada, Mexico, as well as in the U.S. To promote the art of the organ into the 21st century, he and his wife, Barbara, founded an international nonprofit foundation, "Pro Organo Pleno XXI." As a recording artist, he released CDs through the Musical Heritage Society, and he was a major figure in the "Christmas at CSU" series of recordings. He was also a published composer and noted solo and ensemble performer on the harpsichord.

In addition to the classical organ, Robert Cavarra was responsible for the installation of a Wurlitzer theater organ at CSU, and sponsored numerous workshops on theater organ music. He held positions as organist at St. Joseph and St. Pius X Roman Catholic churches and St. Barnabas Episcopal Church in Denver; and St. Joseph Roman Catholic Church, St. Luke's Episcopal Church, and the First United Methodist Church, all in Fort Collins. He also taught music at Loretto Heights College and St. Thomas Theological Seminary in Denver, as well as at the University of Wyoming.

Robert Cavarra is survived by his wife, Barbara Cavarra; a daughter, Karla, of New Haven, Conn.; three sons, Christopher of Chicago, Ill., Stephan of Atlanta, Ga., and Matthew of Denver; and five grandchildren. A memorial service was held at St. Luke's Episcopal Church in Fort Collins on February 15, 2008. Memorials

may be made to the Organ Program Support Fund, c/o The CSU Foundation, Colorado State University, Fort Collins, CO 80523-9100.

**Russell Edward Freeman**, 61 years old, November 26, 2007, at home in Greenville, N.C., of a heart attack. From 1989 to 2002, Mr. Freeman was the music director at several Washington, D.C., area churches, including St. George's Episcopal Church in Fredericksburg, Va.; Christ Episcopal Church, Capitol Hill; St. David's Episcopal Church, Washington, D.C.; and St. Peter's Roman Catholic Church, Capitol Hill. He was a member of the Wilmington AGO Chapter. A Requiem Mass was celebrated on February 23, 2008, at Christ Episcopal Church in Washington, D.C.



**August E. Knoll**, 65 years old, February 7, 2008, unexpectedly at his home in Wheatland, Iowa. At the time of his death, Mr. Knoll was a devoted member of the River Valley AGO Chapter, and dean of the Blackhawk AGO Chapter. He also was a founding member of the Eastern Iowa OHS Chapter, and helped to host the national organization's convention in 1986. August Knoll was born on November 11, 1942, in Des Moines, Iowa, the first-born son of Ernest and Edna Forret Knoll. He grew up on the family farm, near Grimes, Iowa, and graduated from Grimes High School. He attended Wartburg College in Waverly, Iowa, graduating in 1964 with a bachelor's degree in music education. His first (and last) professional job was as band director for grades 5–12 in Wheatland School (later Calamus-Wheatland), where he has left an indelible mark on both the community and generations of students and their families.

In 1971, Mr. Knoll earned a master of arts degree from the University of Iowa, and pursued postgraduate studies with Frederick Fennell and others. In addition to his conducting responsibilities with the student bands, he taught music appreciation and music theory classes. His

concert bands received consecutive Division 1 ratings at IHSMA festivals from 1971 to 1997, and played for numerous Iowa Bandmasters' Association and Iowa Music Education Association conferences. He retired from his duties at Cal-Wheat in 2003.

August Knoll was an active member of the Iowa Bandmasters' Association, Northeast Iowa Bandmasters' Association, American School Band Directors' Association, and the Music Educators' National Conference. He was twice the recipient of the Iowa Bandmasters' Association Karl L. King Distinguished Service Award, first as an active member (in 1986), and the second time as a retired member (in 2003). He also received the Northeastern Iowa Bandmasters' Association Phillip Sehmann Excellence in Teaching Award in 1994. He was listed in *Who's Who in America*, and *Who's Who in Education*. When he wasn't in the school band room, he could often be found on the organ bench at St. Paul's United Church of Christ in Wheatland, where he was organist for 38 years. Upon his retirement from the school system, he was named minister of music at the church. For 17 years, he played for services at St. James Roman Catholic Church in Toronto, Iowa.

A devoted teacher all his life, August taught privately in his later years, giving studio lessons through the auspices of West Music. He served as a judge and as a guest conductor of numerous honor band festivals, the All State Music Camp Red Band, and the Wartburg College Band and the Quad City Wind Ensemble, of which he was a member. In his spare time, he volunteered his musical gifts to several area community bands.

Mr. Knoll's memory will long be cherished for his willing mentoring of young and old alike, his generous friendship, and his active support of many musical organizations across the country. He is survived by his mother, Edna Knoll of Grimes, Iowa; two brothers, Eric of Toddville, Iowa, and Philip of Grimes; two sisters, Ruth Reingardt of Iowa Falls and Carla Prather of Ankeny; a niece and six nephews. A memorial service was held at St. Paul's United Church of Christ in Wheatland on February 16, 2008. Memorial contributions in his name may be made to St. Paul's United Church of Christ, Music Fund, 315 Main St., Wheatland, IA 52777; Wartburg College Music Department or Central Asia Institute in care of Wartburg College (Greg Mortenson Convocation), 100 Wartburg Blvd., Waverly, IA 50677; University of

Iowa Faculty of Music, P.O. Box 4550, Iowa City, IA 52244; KSUI Iowa Public Radio, 1021 Communications Building, Ames, IA 50011; The August Knoll Scholarship Fund at Calamus-Wheatland Junior-Senior High School, 110 Park Rd. East, Wheatland, IA 52777.



**Edith L. Wagner Meier**, 86 years old, February 6, 2008, at her home in Davenport, Iowa, from complications of a stroke. She was born Edith Lucille Wagner to Karl W. and Edith Cameron Wagner on May 31, 1921. Family, music, and the church were the center of Edith's life. She graduated from Augustana College in Rock Island, Ill., majoring in music, piano, and organ. She met her husband-to-be, Carl F. Meier, at Luther League at Zion Lutheran Church in Davenport, Iowa, and they were later married at the church on October 17, 1943. Later in life, Edith became very interested in family genealogy, and extensively researched the ancestors going back several generations in both her family and Carl's.

Edith Meier began taking piano lessons as a child, and became the organist at Zion Lutheran Church at age 13, serving in that capacity for the next 61 years. She was also the director of music at Zion for over 35 years. Over this long period, Edith was responsible for developing a rich, progressive music program for the church, regularly introducing new music and musical events. She was active in the Association of Lutheran Church Musicians and attended numerous national meetings. She also taught a number of organ students. She was fond of a saying, "God gave us music that we might pray without words." In 1982, she became an associate in ministry, a certified lay professional, and last year, celebrated her 25th anniversary in that position. As part of her responsibilities, she joined Zion's pastors in weekly hospital rotation visits.

Mrs. Meier was also an active member of the Blackhawk AGO

Chapter and the Fine Arts Club in the Quad Cities. She gave many performances and was honored with a concert in 2005, which included works composed in her honor. She also was the organist for the Weerts Funeral Home in Davenport for over 30 years. Involved with other aspects of the community as well, she was a pioneer member of the Befrienders in the Quad Cities, who are trained to provide special services for the hospitalized and terminally ill.

Edith Meier is survived by four daughters, Lorna Kay of Madison, Wis., Dr. Ellen Meier of White Plains, N.Y., Marian Meyer of Maquoketa, Iowa, and the Rev. Carla Meier of Ridgefield, Conn.; nine grandchildren; and four great-grandchildren. In addition, she is survived by her sisters, Marian Lindberg and Judith Pavlovic, and her brother, Karl Wagner. She was preceded in death by her parents, her loving husband of 63 years, Carl, her daughter, Edith Marshall, and her brother, Kenneth Wagner. A funeral service was held at Zion Lutheran Church in Davenport, Iowa, on February 13, 2008. Donations in her memory may be made to the Organ Fund at Zion Lutheran Church, 1216 West 8th St., Davenport, IA 52802.



**Richard D. Westenburg**, 75 years old, February 20, 2008, at Norwalk Hospital (Conn.) after a brief battle with colon cancer. Dr. Westenburg, a native of Minneapolis, Minn., was the founder and music director of Musica Sacra Chorus and Orchestra in New York City, and was also director of music of the Reformed Church of Bronxville, N.Y. Noted as a distinguished teacher of choral conducting, he had an extensive career, with permanent teaching posts at the Juilliard School, Mannes College, the New School of Music, Rutgers, and the State University of New Jersey, as well as teaching assignments at Yale, Southern Methodist, the University of Cincinnati, and Notre Dame.

Richard Westenburg's performances consistently received

critical acclaim. Paul Somers, writing in *The Star-Ledger*, noted, "Westenburg is one of the great choral conductors of our time. His Musica Sacra singers are outstanding, every word not only understood but crafted." Dr. Westenburg was invited to conduct the opening concert of the World Symposium on Choral Music in Minneapolis in the summer of 2002, leading the Minnesota Orchestra, the Boys Choir of Harlem, and Chanticleer.

Musica Sacra was founded by Richard Westenburg and Central Presbyterian Church in 1964; it was the first all-professional, paid-admission choral series ever undertaken by a church. By the early '70s, its popularity caused it to become independent and to move to larger venues, including Carnegie Hall and the Metropolitan Museum of Art. For many years, concerts were given at Lincoln Center, and it was here that Westenburg founded Musica Sacra's Basically Bach Festival, and led its main concerts from 1979 to 1989. The Bach Festival was revived in 2006. He also built renowned music programs at the Cathedral of St. John the Divine and Fifth Avenue Presbyterian Church.

Richard Westenburg was born in Minneapolis on April 26, 1932. In 1954, he earned a bachelor of music degree in organ at Lawrence University in Appleton, Wis. He completed a master's degree in musicology, with a minor in film, at the University of Minnesota in 1956, and in 1959, he went to Paris to study with Nadia Boulanger, Pierre Cochereau, and Jean Langlais. After two years as director of music at the First Unitarian Church in Worcester, Mass., he moved to New York in 1962 and enrolled at Union Theological Seminary. He joined the faculty at the seminary in 1963 and completed his doctorate in sacred music in 1968.

Westenburg was featured in *Time*, *Newsweek*, *The Saturday Review*, *The New York Times*, *The Wall Street Journal*, *Parade*, and *Musical America* (cover), and appeared on *CBS This Morning* and several times on NBC's *Today Show*. He recorded for RCA, BMG, CBS, Deutsche Grammophon, and Vanguard and recently started his own recording label, Bravo Recordings. He served on four National Endowment panels and was chair of two.

As a guest conductor, he led concerts with the American Symphony, the Houston Symphony, National Symphony, St. Paul Chamber Orchestra, and Minnesota Orchestra, and at major festivals, including Aspen, Blossom, Madeira Bach, Caramoor,

Hawaii Bach, Williamsburg, and Mostly Mozart.

In 1964, Dr. Westenburg became director of music at Central Presbyterian Church on Park Avenue in New York City, a post once held by Charles Ives. He served as director of music at the Cathedral of St. John the Divine for a period of ten years and 15 years at Fifth Avenue Presbyterian Church. He was an avid photographer, a computer aficionado, and a Yankee fan. In recent years he was engrossed with recording Bach on the synthesizer. His loyal companion was Pepsi, a thoroughbred standard poodle. He was an enthusiastic supporter of Barlow and Redding (Conn.) Boys & Girls Club baseball programs, and a longtime member of the St. Wilfrid Club of New York City.

Richard Westenburg is survived by his sons Eric of Reno, Nev., and Mario of Redding, Conn.; daughters Kirsten Westenburg Barnhorst of Ponte Vedra Beach, Fla., and Nadia Westenburg of Redding, Conn.; and grandchildren. He was cremated and laid to rest in the family crypt in Minneapolis. A memorial service will be held at Madison Avenue Presbyterian Church in New York City on May 31, 2008, at 3:00 P.M. Contributions in memory of Dr. Westenburg may be made to the Richard Westenburg Memorial Fund, P.O. Box 974, Lenox Hill Station, New York, NY 10021.

**John Howard Wilson**, 67 years old, October 30, 2007, in Long Beach, Calif., of congestive heart failure. Born in Stanton, Va., John Wilson spent his formative years in Richmond, Va., where he graduated from high school.

He worked for the Lewis & Hitchcock organbuilding firm for four years before forming a partnership with Robert Pierce, creating the Pierce-Wilson organbuilding firm. They moved to New York City, where they installed a four-manual pipe organ in Virgil Fox's home in Englewood, N.J. In 1965, Mr. Wilson and Guy Henderson authored *Handbook of Scaling Information for Organ Designers*. This collaboration led to the for-

mation of the Henderson & Wilson Company, which rebuilt and expanded the 1887 Steere & Turner organ at the Wooster School in Danbury, Conn., and later maintained the organs in Philharmonic and Alice Tully Halls at Lincoln Center in New York City. In 1976, the firm removed and shipped the former Philharmonic Hall organ (Aeolian-Skinner) to Garden Grove, Calif., for installation in the Garden Grove Community Church. Beginning in 1978, the firm installed and tonally finished many Ruffatti organs throughout the U.S.; in 1979, Wilson and Henderson moved to California to install the Aeolian-Skinner and the Ruffatti organs together in the Crystal Cathedral, remaining as curators of the instruments.

In 2004, Mr. Wilson, along with Guy Henderson and Brian Sawyers, began working on the Aeolian-Skinner and Schlicker organs at Covenant Presbyterian Church in Long Beach. At the time of his death, one job in process was the 1985 Wicks in the First Evangelical Free Church of Fullerton, Calif. Never having been tonally finished, it is now in the process of being fully integrated into the room. John Wilson took several cooking classes and was considered by many to be a gourmet. He loved to prepare elaborate meals, generally ending with some form of chocolate decadence. Mr. Wilson was an avid collector of recordings, and a noted expert on the life and discography of Arturo Toscanini, possessing a very complete collection of the conductor's recordings. One of his great joys was making CD transfers of historic LP recordings. He transferred many of Virgil Fox's LP recordings to CD for release in the OrganArts Legacy Series.

At the time of his death, John Wilson had announced his retirement from the Crystal Cathedral in early January 2008. He planned on expanding his sideline business of CD transfers of historic recordings into opera and symphonic work. A celebration of his life was held at Covenant Presbyterian Church on November 17, 2007.



# WORKING WITH AGING SINGERS

Donald Callen Freed

OUR CHOIRS and singers are aging. Yet more and more retirees are studying voice, and increasingly, older singers are members of church choirs. This can bring about unique problems for the choir director. Some of these problems include the aging bodies of choristers, loss of some suppleness of muscles and vocal folds, and less efficient use of breath and coordination. My own experience with church and college-community choirs indicates that aging is the norm: my last church choir had singers ages 49 to 85, and my current college-community ensemble has singers ages 17 to 72.

The late soprano Beverly Sills stopped performing at age 50. Most musicians know of other instances where persons stopped singing at an early age for various reasons. Yet there are also examples of those who sang past 70. Tenor Tito Schipa sang on the Metropolitan Opera stage until well past 70. Other examples can be cited. Of course, Schipa used his voice every day, unlike the average chorister in church. But there are still problems of the aging singer that can be alleviated or moderated with careful guidance from the church choir director.

## *When to Stop Singing*

On ChoralTalk, the list serve of ChoralNet ([www.choralnet.org](http://www.choralnet.org)), a recurring discussion has occurred as to when church choristers should be told to stop singing. Needless to say, there has been a wide variety of opinion. We have heard singers with uncontrollable vibrato uncoordinated pitch, or other problems. Yet I have never asked someone who sings in a church to stop singing, preferring to counteract problems with techniques to help the voice last. And many who are "problem" singers at an advanced age have never received proper training, which includes warming up the body as well as the voice, warming up the voice gradually from the middle range up and down, and attention to body balance and posture. In these and other areas, the choral director must be sensitive to aging singers.

## *Vocal Aging*

Some issues of the aging vocal instrument are inevitable. These include, but are not limited to:

1. drying of vocal folds (mucosal linings may thicken, narrowing the effective range);
2. atrophy of vocal folds (vocal fold bowing = weaker voice);
3. the cartilages of the larynx may harden;
4. joints, especially of the jaw, may move with less range of motion;
5. blood supply to the vocal organs may change;
6. medications, such as diuretics, heart medications, or cortisone, may have a drying effect; and
7. overall muscular control may be less supple and balanced.

In short, pitch, amplitude (loudness), vocal quality, and vocal control may all be affected by aging.

## *Improving the Aging Voices and Choirs*

How do we improve the dynamic range, intonation, and vocal quality of our aging choirs without becoming otolaryngologists ourselves, especially in a weekly rehearsal and on Sunday morning? It's not rocket science—there are some basic things that can be done. Here are 15 basic considerations that I use for the older church choir:

1. Warm up the body to prepare it for singing. Richard Miller, the noted voice pedagogue, has showed how to do this when he was 71. Others routinely make the body part of the warm-up. Use shoulder rolls, neck rolls, revolving on the knees, stretches, massaging the jaw and facial muscles, and walking in place (Miller, personal observation).
2. Warm up the voices, throughout the high and low range. This is generally from the top down (5-4-3-2-1; sol fa mi re do) and in the mid-range first. Start on A-G-F#-E-D and go up to E-D#-C#-B-A; then work back down to low E-D#-C#-B-A, then back to the middle. Use sirens, lip trills, hums, even raspberries, as well as vowel combinations. Warming up the voice in the mid-range also allows the extremes to function. Encourage singers to parachute rather than land, to keep the voice flexible, and to listen as loudly as they sing. Practice soft, medium, and loud tone as indicated by the director. These dynamic levels may be recalled at any point in rehearsal.
3. Use principles of breath management related to true body images. How few choristers actually know where the lungs, diaphragm, and breathing muscles are! Use correct terminology for action—not more "support," but more energy and flow. For some older singers, support means push! Actually practice connecting pitches by sliding so that true legato is achieved on a pure vowel, ah [a], oo [u], etc. Use mental and physical warm-ups—whole and half steps, major and minor keys. Choir directors can also develop warm-ups that deal with a musical, textual, or harmonic concept in the repertoire that the choir is singing.
4. Talk about vowel shapes inside the mouth and out (i, e, a, o, u), and what vocal organs produce vowels and consonants, and where resonance occurs. Smoothly connect vowel sounds. Have singers sing a phrase on vowels only, eliminating consonants and singing smoothly. Then add the consonants back in. The voice will be more supple automatically.
5. Hydrate. Use water, not caffeine or soda. It takes 20 to 30 minutes for a glass of water to begin to hydrate the vocal folds. Alcohol is a big no-no. Pay attention to the level of humidity in the room. Does your rehearsal space have noisy heating or air-conditioning ducts? Is your sanctuary acoustically inviting? Or will singers feel like oversinging, developing potential problems?
6. Make certain that you have sufficient lighting for rehearsal and performance. Can singers see you, as well as the music?
7. Repertoire: Start with unison hymn tunes, canons, or anthems within the range of an octave. Then go to two-, three-, or four-part singing. Don't expect eight measures of high A for the sopranos and low E's for the basses. If there are not enough tenors or basses, then investigate three-part literature. The Choral Public Domain Library ([www.cpdl.org](http://www.cpdl.org)) is a great resource. Anyone can look up music by voicing, composer, title, and there are over 8,000 listings that may be freely downloaded and printed.
8. Balance rather than blend the voices. Balance them using their own natural healthy sound rather than blending them by artificially altering the sound. Singer placement within the ensemble is crucial. Have a non-threatening "within the section audition," singing a familiar hymn in unison with two or three voices, then adding and subtracting voices and moving them around within a section until the best sound is achieved. It takes time, but the results will be worth it.
9. Have enough rehearsals on an anthem so that singers feel comfortable.
10. Is the printed music held so that singers move eyes more than necks?

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11. Eliminate or reduce total dependence on the organ or piano, at least in rehearsal. Are you hearing the singers?
12. Do the simple anthem well. Make on-the-spot arrangements of a hymn, using soprano with the other voices humming or singing on a vowel, unison or two-part men, soprano and alto on one verse, etc. Concentrate on unison singing and matching pitch, body balance, and non-forced vocal resonance.
13. Stress the importance of vocal health. Avoid fatigue. Don't sing for too long at one pitch level. Look for and listen for strained singing; the neck should be capable of movement. Acid reflux is also a problem requiring medical attention in some persons, as are other issues of vocal health too numerous to mention here (see McCoy, pp. 158-74).
14. Rehearse in sections, then put it all together. Sing pieces in a high range an octave lower when possible. Speak in rhythm, then sing, to develop rhythmic accuracy and diction.
15. Singers should be physically comfortable. Some singers may pre-seat themselves rather than processing. Provide strategic rest breaks from standing in one place for long periods of time. If possible, consult with clergy about changing the order of service. Pre-set bottles of water in the choir area.

These principles should help choirs sing long in to the future. An 84-year-old choir member, whose voice is still going strong, said that she would quit singing when she was "104 or on the floor." These basics should help make it possible.

#### NOTES AND FURTHER RESOURCES

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**Donald Callen Freed** was appointed associate professor of music at Sul Ross State University in Alpine, Tex., in 2005, teaching voice, choral music, composition, and music history. For twelve years prior to that, he was an instructor at Hastings College in Hastings, Nebr., and previously served as visiting instructor of voice at the University of Nebraska-Lincoln and instructor of vocal music at Peru (Nebr.) State College. He holds a PhD in vocal pedagogy from the University of Nebraska-Lincoln, an MM in voice from UN-L, and a BM in music from Nebraska Wesleyan University in Lincoln. Additional studies were at the University of Iowa, Roosevelt University, and Oberlin College.

In addition to teaching at Sul Ross State University, he maintains a private studio. A stroke victim, he is also interested in issues surrounding vocal rehabilitation and disability. He is music director for the Unitarian-Universalists of the Big Bend and previously was music director at Northeast UCC in Lincoln, Nebr. This article is an outgrowth of a presentation at the AGO Region VI Convention in Lincoln in June 2007.

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The Arizona Choir from the University of Arizona at Santa Cruz Catholic Church, Tucson  
(Photo: John Carleton)

## PIPES IN THE DESERT AGO REGION IX MIDWINTER CONCLAVE

Jane Smith

### Region IX Tucson, Arizona January 20–24

Tucson in January was a wonderful site for the Region IX Midwinter Conclave, "Pipes in the Desert." The conclave featured outstanding performances and presentations by regional and national artists at venues that have shown strong support for high-caliber music, promoting the organ in both concert and worship settings. Kudos to Convention Co-Coordinators Fern Hieb, Larry Grove, and Charlotte Cordes, Chapter Dean Dusty Johnson, and all whose efforts resulted in an inspiring and flawlessly run event!

Conventioners gathered on Sunday evening for the opening Hymn Festival at Christ Church United Methodist (1980 Schlicker, III/41). Michael Burkhardt, as both organist and director, led the congregation, choir, readers, and instrumental ensembles in a celebration of hymnody, "Celebrating the Presence of God in Our Lives." Hymn singing is always a highlight of AGO events, and this festival did not disappoint. The eclectic mix of hymns, enhanced by Dr. Burkhardt's accompaniments and the Sonoran Bells ensemble, and the concluding improvisation on "Ein' feste Berg" set the tone for a great week.

Monday morning at St. Philip's in the Hills Episcopal Church began with a welcome from Dean Dusty Johnson and the church's rector, the Rev. Dr. John Kitagawa. Organist Jeffrey Campbell and Canterbury choir director Garmon Ashby showcased St. Philip's musical tradition with Morning Worship that included organ works by Bach and choral anthems by Rorem and Curry.

Thomas Troeger's homily touched on themes treated at greater length in his keynote address, which followed the service. That address, "Remembered Music Soundings: the Role of Church Music That Makes Us in God's Image," brought out the interconnectedness of theology and music and the restorative nature of music. The morning concluded with a brief workshop on hymn singing and playing by Michael Burkhardt. Focusing on congregational song, he stressed the importance of music and worship as part of life, and, by demonstrating with those present, the necessity of getting people physically involved in music making.

After lunch, *Millennia Too!* (Susan Barrett, oboe, and Alison Luedcke, organ) performed a delightful recital utilizing St. Philip's Holtkamp organ (1986, III/47). Their ensemble was excellent, the carefully chosen organ registrations complementing and contrasting with the oboe's timbre. Selections by Calvin Hampton, Jon Naples, and Stephen Sturk (*California Suite*, a world premiere) were particularly attractive, with the Sturk suite featuring very evocative oboe melodies, effective contrast between oboe and organ reeds and mutations, and nice back-and-forth ensemble in the dance-like "Giga la Misión." A more traditional organ solo, the first movement of Mendelssohn's *Sonata III in A Major*, was effectively performed on the rather Baroque-oriented Holtkamp. The activities at St. Philip's continued with a choice of three workshops: Choral Conducting (Elizabeth Schauer); Bach Performance Practice (Jeffrey Campbell); and Bell Appeal: Edification for Worship (Margi Zearley, director of Sonoran Bells, whose Sunday night performance was so impressive). The afternoon concluded

with workshops at the hotel: Choral Reading Session (Ken Kelley) and AGO Resources to the Restue (Frances Nobert, Christopher Cook, and Linda Margetts).

Richard Elliott performed Monday evening's recital on the Roy A. Johnson Memorial Organ (1999 Quimby, III/46) at Northminster Presbyterian Church. The organ is a rear gallery installation, but several cameras focused on the performer at the console and projected the performance on screens at the front of the church, adding a visual dimension to the audience's enjoyment of the performance. The mostly contemporary program made good use of the instrument, with Pamela Decker's rhythmically driven *Tango for Tucson* and Duruflé's sensitively performed *Veni Creator* being memorable highlights.

The Episcopal Parish of St. Michael and All Angels was the site for Tuesday morning's schedule. Kimberly Marshall presented a scholarly, enlightening, and entertaining lecture-recital on "Mexican Organ Culture." Her presentation contained a wealth of information on a lesser-known aspect of North American organ history. After a short break, Keenan Boswell, winner of the AGO/Quimby Region IX Competition for Young Organists, played a recital that covered a wide range of musical eras and styles. His commitment to each piece was evident in the exciting and stylistically right-on performance of the entire program. A native of California, Mr. Boswell is currently a student of Paul Jacobs at the Juilliard School.

Northminster Presbyterian Church was again a featured venue, this time for workshops: New Life for a Historic Instrument: The Cathedral Church of St. John the Divine, New York (Eric Johnson) and Music for Organ and Instruments (Alison Luedcke and Susan Barrett). The reviewer attended the latter, which focused on practical aspects of musical "partnerships," whether short- or long-term. The perspectives of both organist and instrumentalist on topics such as repertoire, tuning, and acoustics were especially insightful. The afternoon theme of workshops continued at the hotel with a Choral Reading Session (Ed Hughes) and a Silent Movie (with theater organist Ron Rhode).

The Phoenix Bach Choir, with director Charles Bruffy and organist Kimberly Marshall, presented Tuesday evening's concert in the lush acoustics of St. Augustine Cathedral. Dr. Marshall gave a moving performance of Franck's *Fantaisie in C Major* on the cathedral's McDowell organ (1970, III/32); choral accompaniments were played on an Allen digital instrument. The ensemble between organ and choir was thoughtfully worked out, alternately restrained and bursting forth when appropriate. The Phoenix Bach Choir deserves its reputation as a premier choral ensemble; their superb performance of a program of striking repertoire was highlighted by beautifully shaped phrases and great attention to detail (including exploiting the cathedral's acoustics). James Macmillan's *Cantos Sagrados* had at times a seamless organ/choir dialogue, at other times, voices functioning almost as instruments.

Several options were available to conventioners on Wednesday, one being a side trip to San Xavier Mission, a 17th-century church built by Jesuit missionaries that is still an active Catholic parish, now run by Franciscans. Musically, a recital, workshops,

a masterclass, and a choral concert were the order of the day. Pamela Decker, a renowned composer and dynamic performer, played an exhilarating program of contemporary organ music on the Harris organ (1994 Schoenstein, III/33) in Holsclaw Recital Hall at the University of Arizona School of Music. New repertoire is often featured at AGO conventions; this program offered three world premieres as well as two pieces written in the last 20 years. Decker is an authoritative performer of her own works, as evidenced by her two compositions performed here. *El Tigre*, a collaborative work with dancer/choreographer Claire Hancock, is a successfully evocative narrative; the cat-like music and dance moves really come to life in the tango rhythms and "the hunt." A second work set to provocative poetry by Diane Ackerman and featuring mezzo-soprano Christina Jarvis intermingled organ and vocal timbres in an unusual look at aspects of what might be considered beautiful. Rosanne Etezady's *Wake the Dead* (world premiere) is a rhythmic and virtuosic tour de force inspired by electric rock guitar riffs. The third world premiere, Gerald Near's *Sonata Breve*, is a very accessible work, with melodic lines and harmonies that are the hallmark of this composer. The concluding Hakim selection, from *Hommage à Igor Stravinsky*, rounded out the recital with its rhythmic vitality and colorful registrations, elements that honor Stravinsky and play to Decker's strengths as both performer and composer. The morning workshop options were Music of Brahms (a scholarly presentation by John Brobeck of the University of Arizona faculty) and Crossing the Bar (service music in a variety of musical styles presented by Walter Schurr).

The various groups convened in the afternoon for Paul Jacobs's masterclass in Holsclaw Hall. Two young performers (Mi Kyung Hwang and Namhee Han) played admirably and with great technique, and responded quickly to all suggestions. Although specific to the repertoire (Messiaen and Decker), the attention to detail and common sense of Jacobs's comments would be useful to any performer.

Santa Cruz Catholic Church, an adobe structure built in 1919, was the venue for a choral concert by the Arizona Choir (University of Arizona), directed by Bruce Chamberlain. Once again, the church's acoustics were a welcome component of the performance. The choir's performance was distinguished by excellent ensemble (including Don Grice's organ accompaniment from a less-than-ideal vantage point) and a bigger overall choral sound than Tuesday night's ensemble. The opening selection, *Desert Songs* (composed by Bradley Bodine), featured skillful choral writing, expressively conveyed by the choir.

Paul Jacobs performed an outstanding recital on Wednesday evening at Grace-St. Paul's Episcopal Church (Opus 4, Pipe Organ Artisans of Arizona, III/63). The treacherous waters of Bach's G-major Trio Sonata were navigated with ease, while the Reubke *Sonata* and Sowerby's *Pageant* both displayed great energy and lyricism throughout. And for an encore—Bach's D-major Fugue, BWV 532!

The final day of the conclave was really just a half day, but no one left early. Two workshops were offered at St. Mark's Presbyterian Church: Children's Choir Techniques (Julian Ackerley) and New Service

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Music for Organ (Sue Westendorf). The closing service was Joel Martinson's *Missa Guadalupe*, led by the Tucson Arizona Boys Chorus (Julian Ackerley, director; Lynn Moser, pianist), with Linda Doughty, native flute, and David Gay, organ. The bilingual service was begun after a short rehearsal. The beautiful and disciplined performance of the Tucson Arizona Boys Chorus inspired all present to participate with full heart, mind, and voice. David Gay's postlude, No. 1 of Emma Lou Diemer's *Four Biblical Settings*, provided a fitting end to the service—and the conclave!

The conclave offered a wide variety of outstanding performances, workshops, and opportunities to absorb some local color. Another nice feature of the program book was a little local history of the organ in Tucson. Congratulations to all for a fine conclave!

Jane Smith, CAGO, DMA, is a past dean of the Southern Arizona Chapter and is currently a member of the Albuquerque Chapter Executive Board and the 2009 Region VII Convention Steering Committee. She has given numerous concerts in the Midwest and Southwest.

# CHRISTOPHER LE FLEMING: A CENTENARY NOTE

David Francis Urrows

"The first hundred years are the hardest" is a well-worn way of congratulating a centenarian upon his or her birthday. In 2008, musicians celebrate the centenaries of Elliot Carter, Olivier Messiaen, Leroy Anderson, jazzmen Bunny Berigan and Ish Kabibble (yes, there really was such a person), and the British composer Christopher le Fleming. Le Fleming's may be the least-recognized name here, but I would like to make a case for him, and for his modest output of finely crafted choral music, compositions that well deserve a wider audience than they have enjoyed.

Christopher (Kaye) le Fleming was born at Wimborne Minster, Dorset, England, on February 26, 1908. His mother was an amateur pianist, and he sang as a boy in the Minster choir. His was largely an aural education in music, as he was born with impaired vision. This led his family to prevent him from having a fully professional music education, fearing that a career in music would be an unworkable, "madcap scheme."<sup>1</sup> Little by little, he nevertheless acquired fluency on the piano and organ, and eventually enrolled at the Royal School of Church Music, where he studied under Sir Sydney Nicholson. He made his debut as a pianist at Wigmore Hall in 1931.<sup>2</sup>

Le Fleming was a member of the generation of English composers born in the decade prior to World War I. This included Gerald Finzi (b. 1901), William Walton (b. 1902), Michael Tippett and Constant Lambert (both b. 1905), Howard Ferguson (b. 1908), and Benjamin Britten (b. 1913). While still a teenager, a friendship with Ralph Vaughan Williams led in his 20s to informal lessons with the master. This was an important influence. Although le Fleming never held any important professorial posts, and contented himself with working from the mid-1930s through the 1970s at a series of highly regarded schools in southern England, he did serve as assistant director of the Rural Schools Music Association in London after the Second World War. After six years in this post, he spent two further years in the 1950s with the publisher J. and W. Chester developing and expanding the firm's interest in educational music. This was an experience he found "distinctly Dickensian . . . it was not unlike reading a 19th-century novel and finding that one had become a character in the story."<sup>3</sup> One day, "taking my turn in the showroom," he recalled, "I was a trifle bemused when a customer came in to ask for some of my music and for details about the composer!"<sup>4</sup> After leaving Chester, he returned to educational work until his retirement. He died in 1985.

I had the pleasure of knowing Christopher le Fleming during the last ten years of his life. He was a man of considerable stature and great modesty, of witty conversation but firm convictions. Although this article focuses on his church music, he told me that he always wanted to be regarded in wider terms. He also composed a body of secular



choral works and a number of instrumental and orchestral pieces.

The first thing that appears to me to be important about le Fleming is his pioneering work in composing (and during his time with Chester, promoting) quality music for children. This was, of course, a by-product of his long years as a school teacher. But early in his career, he found himself veering towards something like the educational precepts of Kodály and Orff (even if he was never explicitly an advocate of either system) and

made music for young voices a priority in his own work. He despaired of the state of educational music in 1930: "There was a dearth of suitable music . . . particularly in the matter of presentable words. In choosing music for my singing classes I had found the general quality of this essential ingredient to be abysmal—'Two little dickie-birds sitting on a tree' is an example . . ."<sup>5</sup> His children's cantata, *The Echoing Green*, Op. 3 (1933, Chester), and a number of shorter choral songs and arrangements testify to his commitment to improve the situation.<sup>6</sup>

In this connection, it is also interesting to note that le Fleming was the very first composer to become involved with Beatrix Potter and the Peter Rabbit books. Invited to play some piano pieces he had composed for children based on the well-loved stories for Potter herself, he also played some other works he had written. Potter replied by saying, "Well, young man, why you want to waste your time over Peter Rabbit when you can write music like *that* I'm sure I don't know!"<sup>7</sup> Nevertheless, the first printing of the two *Peter Rabbit Music Books*, Op. 6 (1935, Chester), contains original line drawings by Potter specially made for the publication, and never reprinted elsewhere. When these rare items turn up at antiquarian book and music dealers, they now fetch astronomical prices. Given the abiding enthusiasm worldwide for Beatrix Potter and her creations (attested to by the 2006 film, *Miss Potter*), why have these works not been reissued?<sup>8</sup>

The second point I would like to make about le Fleming's music has to do with what I can only inelegantly call its "performability." A few extracts from his choral works will show what I am getting at without the need for further analysis. His music is grateful for singers, and much of it is singable by nonprofessional voices. Some of it may not look like much on the page (a feature his works share with parts of Vaughan Williams's oeuvre), but the works come to life in performance:

Ex. 1. le Fleming, *Evening Service in D*, Op. 22 (1952). *Nunc dimittis*, mm. 1–10.



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Although I never had an opportunity to ask him about it, I suspect there is some autobiographical relevance to the pause of three quarter notes (on an unaccompanied G) on the word, "eyes."

The *Te Deum and Benedictus in C*, Op. 27 (1958, Novello), written like the *Evening Service in D* for the Liverpool Cathedral Choristers' Guild, is on a grander scale, with a fully developed organ accompaniment. While obviously written for rather traditional liturgical use (and just prior to the liturgical reforms of the 1960s, which had the unfortunate effect of sweeping much of this type of music away, at least for a while), this is an excellent festive setting of the morning canticles that can hold its own against better-known works. The *Benedictus*, with its wandering modality, is particularly expressive, and also illustrates further a feature of le Fleming's compositional language: establishing a key center, and then quickly moving away from it. This fluidity of tonal relationships is subtle, but a characteristic of 20th-century approaches to extending tonality.

Of le Fleming's few other large-scale choral works, the *Five Psalms*, Op. 10 (1939, Chester), for soprano solo, chorus, and orchestra, are the best known and are still performed with some frequency. Vaughan Williams included them at the Leith Hill Festival in the 1950s. Individually, the five movements make (with piano or organ accompaniment) excellent anthems, while collectively they are probably better heard as a sacred concert work. Although the psalms chosen (Psalms 120, 121, 123, 107, and 150) are not thematically linked in terms of text, they are linked musically by recurring motifs and rhythms.<sup>9</sup> The fourth Psalm, "They that go down to the sea in ships," was inspired by

"...that marvelous description in Thomas Hardy's *The Trumpet Major*, of *HMS Victory* sailing down the [river] Solent on a still, glowing September afternoon in 1805 to the Battle of Trafalgar, where Nelson was killed . . . Nelson's admiral, Hardy, was a Dorset man who came from a village called Portesham, near the coast . . ."<sup>10</sup>

And so there is an autobiographical element to the work here, as le Fleming himself was a "Dorset man."

Of le Fleming's shorter sacred works, the 1966 *Three Motets for Christmas*, Op. 38, should be better known (and who doesn't need new settings of old texts, or interesting settings of unknown texts, both of which are found here).<sup>11</sup> The first of these three, a modally charged and mildly dissonant six-part setting of "I Sing of a Maiden" (1967, Oxford University Press; later Roberton Publications), written for the Purcell Consort, has a delightful fluency. It is also a nice change in both texture and approach from the (now rather worn) setting by Benjamin Britten. The other members of this "triptych" are a powerful setting of his friend Grace Armitage's "This changing night" and an intense and very unchildlike "Cradle Song" to words by Sir Arthur fforde (1900–85), one-time chairman of the BBC.

Finally, there are several shorter choral works by le Fleming that should be mentioned here for their charm and utility: the lovely SATB unaccompanied setting of "God Be in My Head (Hymnus)," Op. 1, No. 2

#### Ex. 2. le Fleming, "I Sing of a Maiden," Op. 38, No. 1 (1966), mm. 1–6.

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(1929, Chester; later Anglo-American Music); the setting of the collect, "Lighten Our Darkness," Op. 12, No. 2, for SA or TB and piano (1942, Chester; later Anglo-American Music); and le Fleming's last major choral work, the challenging motet, "Since We Stay Not Here," Op. 45 (1977, Roberton) for SSATB a cappella. There are also several choral works that do not fit comfortably into the categories of "sacred" or "secular," and among these is his intense setting of Rupert Brooke's haunting elegy, "Day That I Have Loved," Op. 11 (1939, Chester), for SSA and two pianos (or piano and strings.)

Today, le Fleming would probably be labeled by the brigade of the politically correct as a "challenged composer"—a patronizing categorization from which he would have shrunk in horror—because of his vision problems, which eventually did improve in the mid-1940s thanks to specialist help and advances in medicine. However, this was an ever-present and enduring reality for him. He once wrote in a letter to me:

"I've never been a go-getting boy, simply because my feeble and wilting eyesight could never cope with the demands. How I've written even what I have now seems incredible to me—the thought gives me a sinking feeling in the tummy, such as one gets when standing too near the edge of a sheer cliff."<sup>12</sup>

Signed with his characteristic C clef (C[hris]topher LE F[leming]), these were the thoughts of a man who regretted missed opportunities but never let them define him completely. What I recall, now more than 20 years after his death, is his genial, larger-than-life spirit, and his encouragement to me as a young

composer—which did not mean that he withheld what he considered appropriate criticism. Le Fleming was a small master, and as a composer the word "miniaturist" has been used to define him. But there was nothing small about le Fleming the man, in any sense. His music is worth hunting down during this centenary year.

#### NOTES

- In the absence of entries on le Fleming in most of the standard reference works, the best source for information about him is his autobiographical memoir, *Journey Into Music (By the Slow Train)* (Bristol: Redcliffe Press, 1982).
- November 19, 1931, with a program including Bach, Beethoven, Schumann, and Brahms: cf. the review in the *London Times*, November 21, 1931 (17).
- Journey into Music*, p. 151.
- Ibid.
- Ibid., p. 89.
- A complete annotated list of le Fleming's choral works can be found in my monograph, *The Choral Music of Christopher le Fleming*, *American Choral Review*, Vol. 28, No. 3 (July 1986). His setting of Blake's *The Lamb* (from *The Echoing Green*) continues to be popular as an anthem for children's voices. I routinely use it in my basic choral conducting classes.
- Journey into Music*, p. 95.
- Because of wartime economies, the second and third printings lack the illustrations.
- Attempts to include musical examples of the *Te Deum and Benedictus* and the *Five Psalms* were unsuccessful because of the fees demanded by the copyright holder. For further discussion of these works, please refer to the issue of *American Choral Review*, op. cit.
- C. le Fleming, letters to the author, May 25, 1976; November 28, 1983.
- In the works list in *Journey into Music*, le Fleming calls this the *Christmas Triptych* (194).
- C. le Fleming, letter to the author, October 2, 1982.

# TRANSPOSITION: NOT A FOUR-LETTER WORD

Kenneth Grinnell, FAGO

Why learn this advanced technique in this day and age of transposer dials on so many instruments? No less a composer than Irving Berlin had a movable piano keyboard that could mechanically shift from side to side in order to move the key up and down. It was an analog version of today's digital devices. This is not to say that these technological aids have no value for us or for the composer, but that they are not a replacement for our own skill.

Four of the five Guild Examinations include a transposition requirement at the keyboard: Service Playing, Colleague, Associate, and Fellow levels. Here is a table illustrating how the challenge increases with each level of examination:

Our need to transpose is not just for the purpose of satisfying a requirement on a Guild examination. Indeed, it is not just a stunt for purposes of display. Transposition, like other techniques, should be part of our total musicianship. It says something that the Guild exams require the acquisition of this skill to some degree depending on the level of difficulty of the test. It is important that the examinations reinforce the need for this important skill in order that we may add beauty to our service playing.

Here are a few ideas suggesting why the technique of transposition is important for us:

1. When altering the key of a hymn to make the hymn more comfortable for our congregation to sing. Usually this means moving it down a half step or a whole step.
2. When changing keys from one hymn verse to another (modulation). The hymn needs to be reproduced in the new key.
3. When working with choirs, moving the pitch of a piece to change the vocal color of the music. Moving up from G major to A-flat or A, for example, can make a lively piece have a special "ring" to it. Likewise, a move down to G-flat or F may render a quiet or reflective piece yet more somber. Even if the piece is to be sung a cappella, the rehearsal pianist or organist (you) will need to play the correct pitches at some stage in teaching the piece to the choir.
4. When times arise where the tenor or soprano section in the choir has suffered loss of personnel or the whole group is a bit on the tired side and needs a break. Dropping the pitch of the anthem may give the singers the help they need on that particular day.
5. Transposition during improvisation. In this case transposition may not only mean changing the melodies and harmonies to another key, but making a mode shift from major to minor or vice versa.

Playing the organ literature requires a particular discipline. Other advanced techniques require regular and disciplined practice in order for them to become part of your "tool kit" and help make your musicianship complete. Let's take a look at some ways to approach this musical challenge and try to demystify the technique of transposition.

Exam	Requirement	Preparation	Interval
S2	Your choice of any one hymn from the Examination Hymn Booklet. May not play in the original key for test. Pedal not required. Two of four possible intervals chosen by proctor.	In advance, up to nine months; possible to begin practice in July and take the exam the following April.	Up/Down M2nd, m2nd
C7	One original example given. May not play in the original key for test. Pedal not required. Two of four possible intervals specified.	During 20-minute preparation time at the piano.	Up/Down M2nd, m2nd
A3	One original example given. May play in original key first. Pedal optional. Two of four possible intervals specified.	One minute scan.	Up/Down M2nd, m2nd
F5	One original example given. May not play in original key first. Pedal optional. Two of eight possible intervals specified.	One minute scan.	Up/Down as far as M3rd, m3rd

## Methods of Transposition

**I. Reading note-for-note:** The simplest kind of transposition involves imagining a new key signature to move the passage up or down a half or whole step.

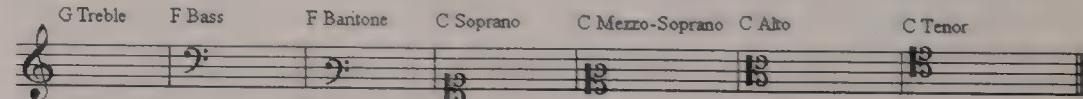
Let's consider the key of C. Going up a half step may mean thinking the passage in C-sharp or D-flat. Going down a half step may mean thinking the passage in C-flat or B-natural. The note-for-note method would call for C-sharp going up and C-flat going down. You need to choose which of the two enharmonic keys to use. This example is a tough one, as we don't use those keys very often. Developing some degree of fluency in these odd keys, though, may not be a bad thing!

Let's choose a key that's a little more "user-friendly," such as A major. Moving up a half step will mean a choice of either B-flat or A-sharp. Moving down will mean either A-flat or G-sharp. A-flat will be your easier, note-for-note choice when going down a half step.

Try experimenting with all twelve major keys and discover the useful note-for-note possibilities. This technique can quickly become a useful part of your arsenal.

A helpful hint: Scan the example you're transposing for accidentals that need to be accounted for in the new key. Let's say, for example, that your original passage is in A

Ex. 1



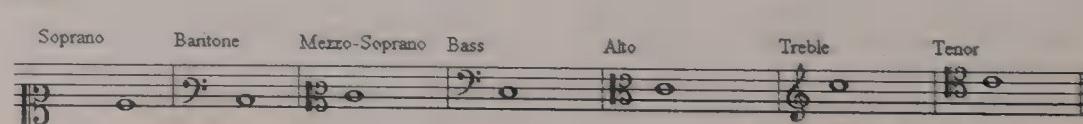
The seven clefs will change the line or space on which a note appears. For our purposes here, we won't be concerned with the octave position of the notes, just the location

major. A cadence on the dominant (V, or an E-major chord) will mean seeing a D-sharp appear as an accidental (V/V, or a B-major chord). Now, let's say you're transposing down to A-flat major. Be prepared to translate the old D-sharp into a new D-natural. The new V/V, or B-flat chord, contains that D-natural, which moves the harmony to V, an E-flat chord. (See also Section VI. Harmonic Analysis, Hint #2.)

**II. Using G, F, and C clefs to move the pitches up or down:** This is probably the least useful method for most of us in most cases. Symphony conductors need to be fluent in all clefs in order to accurately read the notes for all of the instruments in the orchestra. Most of us only work in the G treble and F bass clefs. Some of us might have a useful knowledge of the alto and tenor C clefs if we are also violists, cellists, or trombonists. Few of us would have any need for a fluency in the soprano or mezzo-soprano C clefs or the baritone F clef. It is possible, though, to let substitutions of the different clefs transpose our music. For the sake of information and understanding, let's see how transposition with clefs works. Perhaps this knowledge can become a component in your acquisition of skill in transposition.

The seven clefs that concern us are:

Ex. 2



on the line or space on the staff and the note name. Using C as an example, let's see where it would fall in each of these seven cases.

Notice that C now has a position on each line or space of the staff, as dictated by the clef. The next musical example shows how

Ex. 3

These clef substitutions will work beginning on any tonic note and moving up or down the desired interval. Now, without fluency in all the clefs it may seem that this information may be interesting but not practical. But wait! Let's make a case for the soprano and baritone clefs when transposing up or down major or minor thirds. To be sure, this is a sort of halfway approach. In each case, one hand is easier since it is in a familiar clef. The other hand will be more difficult, since it's in a less familiar clef. So the level of clef reading difficulty "averages out" between the hands. Perhaps with a bit of practice, shifting clefs could become useful for you, if only in this case. The FAGO is the only examination requiring transposition up or down in thirds. This technique may be just what you need to get you through!

**III. Reading up and down the lines:** This method is related to the technique described in Part II, except without the clefs. It requires imagining the notes as appearing up or down a line or space, or imagining a line subtracted from the top and added to the bottom of a staff (or the reverse). Success in this method will depend on the neurological wiring of the player in visualizing the change.

**IV. Auditory input:** We are, after all, dealing with sound. In performing, we are taking the notes off the page and converting them to

sound. The reverse process is dictation: we take the sounds we hear and convert them to notes on the page. If our ears are aware of the pitches in the old key, it will help us convert them to the new key. Once again, success in this method will depend on the neurological wiring of the player in hearing the change. Caution: this method may be difficult for those with perfect pitch!

**V. Tactile input:** In practicing our instrument, we train our brains and muscles to move our fingers in patterns on the keys to produce particular melodies, harmonies, and rhythms. Feeling the old patterns can help us translate them to a new, yet familiar, pattern. The study of keyboard harmony and figured bass is the way to improve this method of transposition. Practicing a repertoire of chord progressions in all keys helps build this technique and supports the Harmonic analysis method suggested in Part VI. below.

**VI. Harmonic analysis:** With this method, we take the vertical chord patterns in the old key and reproduce them in the new key. For some hymns, those that are less contrapuntal, this is probably the most useful method for us to use. The following example, with harmonic analysis included, should illustrate:

Ex. 4

Hint #1: when analyzing the music, be most aware of the beginnings of phrases and the cadences at the ends. Doing this gives a framework that you can use to keep you on track should you get confused for a moment.

Hint #2: a visual aid: notice where accidentals occur in the original key. These often signal a cadence in the dominant key. An ex-

ample: let's say you're in the key of G major and see a C-sharp at a cadence. This means you're moving to a D-major chord, the dominant (V). Notice how this becomes helpful when you transpose the music into A major, for example, and see that same cadence coming. The old C-sharp is now a D-sharp to move you to an E-major chord, the dominant in the new key.

**VII. Following the voice leading:** This technique is useful in our practice of contrapuntal literature in any case, whether or not we wish to transpose. Listen to the horizontal movement of each voice. Imagine that you are a soprano, alto, tenor, or bass, each in turn, and sing along with each line to put it into your aural memory. Refer back to Ex. 4 and notice how the alto line in the last two measures makes a descending scale pattern. Transposing each note in turn may not be necessary as following the voice leading makes the notes evident in the new key.

Hint: hear the soprano and bass lines together. You will then have another type of framework available on the upper and lower edges. Filling in the voices/harmonies in between them then becomes easier.

### VIII. Suggestions for practice:

- a. Set aside some time in each practice session for work on the technique of transposition. Do it early in the time you have available as your concentration will be sharpest then. Make it as important as learning literature, hymns, and choir accompaniments.
- b. Work slowly and accurately, as you would when learning a piece from the repertoire.
- c. Find the *combination* of the methods described above that works best for you. There may be danger in relying on any one of them alone and safety in using two or three together!
- d. Begin with rather chordal hymns such as "O for a thousand tongues to sing" ("Azmon") or "What a friend we have in Jesus" ("What a Friend"). Since these hymns have a limited harmonic vocabulary (essentially I, IV, and V chords), they will quickly lend themselves to the harmonic analysis method.
- e. You may find it helpful to work on one interval at a time. Spend a week or more doing just half steps up, for example.
- f. Later on, as your transposition technique improves, move to more contrapuntal music (Bach chorales, etc.).
- g. Transpose everything you can: hymns, preludes and fugues, chorale preludes, toccatas, etc. No, you won't need to do this for a service or in recital. You will find, though, that stretching your abilities with a difficult prelude or fugue will make moving the key of a simple passage easy by comparison.
- h. Write out passages in a new key. This is another avenue to help reinforce some of the visual techniques described above.

### Conclusion

Studying the skill of transposition can illustrate how all of the elements of music need to interplay to complete our musicianship. Transposition can involve harmonic analysis, contrapuntal analysis, aural memory, form, and visual and tactile memory. Whether or not you plan to pursue Guild certification, acquiring the skill of transposition will expand your ability as a musician and bring a great sense of accomplishment.

**Kenneth Grinnell, FAGO, ChM, MSM,** is minister of music at the First Congregational Church of Manchester, N.H., and a member of the AGO Committee for Professional Certification.

# REMEMBERED MUSIC SOUNDING: THE ROLE OF CHURCH MUSIC IN RECLAIMING OUR IDENTITY AS CREATURES

Thomas H. Troeger

Keynote Address  
Region IX AGO Convention  
Tucson, Arizona, January 21, 2008  
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**I**NVITE YOU to sit very still and listen to your breath. Become aware of your lungs expanding and contracting, expanding and contracting . . . Now each time you exhale, allow your voice to hum whatever fundamental pitch comes out of you . . . Increase the loudness . . . Decrease the loudness and let it fade away.

Next, I would like you to find your pulse on your wrist, and sitting still, simply feel it beating again and again. There is no need to figure out your pulse rate. Just feel the constant beat . . . Now every time your heart beats, say, "beat, beat, beat . . ." Fade to silence.

Finally, put together the beat, beat, beat, and the hum.

You are a woodwind and a drum. You are a musical ensemble. Before you speak your first word as an infant, you are a woodwind instrument that plays twelve million breaths a year and a drum that beats 40 million times a year. From the moment of your birth you are a musical ensemble playing a perpetual concert through every moment of your life. When people tell me they are not musical, I conclude they must be dead.

God has created us as musical creatures. Not only are we woodwinds and drums, we are also automobile drivers, computer users, and house dwellers. Unfortunately, our vehicles, our virtual realities, and our artificial environments often make us forgetful. We forget our God-given identity as a woodwind, a drum, a musical ensemble.

Who will call us back to our primal identity as musical creatures?

It is essential that someone do it, because

when we human beings forget our creaturely identity as breathing, drumming ensembles whose music is the gift of God, we spawn illusions. Arrogant illusions. Dangerous illusions. The illusion that we are in control of existence. The illusion that one group of human beings is superior to another group of human beings. The illusion that we can command the ecological web of life rather than live in harmony with it. The consequences are devastating to the environment, to the human family, and to all the other creatures who are also woodwinds and drums, fellow musical ensembles living with us on this whirling, watered stone we call earth.

We are not without hope. Music has the capacity to remind us of our primal identity as a drum, as a wind instrument, as an ensemble. Daniel Levitin observes: "Throughout most of the world and for most of human history, music making was as natural an activity as breathing and walking and everyone participated."<sup>1</sup> Levitin explores the complex neurological operations involved in processing music: "The story of your brain on music is the story of an exquisite orchestration of brain regions, involving both the oldest and newest parts of the human brain, and regions as far apart as the cerebellum in the back of the head and the frontal lobes just behind your eyes. It involves a precision choreography of neurochemical release and uptake between logical prediction systems and emotional reward systems."<sup>2</sup> Note those words: "orchestration" and "choreography." We are indeed a woodwind and a drum, a living musical ensemble. Levitin writes as a scientist. I write as a preacher and a poet. His science and my preaching and poetry point to the same conclusion: music restores us to our primal identity.

But music does not automatically do this, especially not in a culture that gives inade-

quate attention to developing the musical intelligence of its members, while at the same time pouring music into every private and public space: in shopping malls, banks, planes, restaurants, waiting rooms, when we are on hold on the phone, and as background for multi-tasking. The result is a diminished capacity for attentive listening and its salutary effects upon the human heart, the mind, and the soul.

Who then will call us back to our primal identity?

The AGO will! You: the musicians and leaders of worship. When you play an instrument, when you direct a choir, when you lead the entire congregation in song, you help us reclaim our primal identity as wind/breath mud-creature, as drum, as wind instrument, as musical ensemble. You lead us back to wonder, love, and praise.

I realized how grateful a congregation can be when a full-time organist and choir director, Brock Downward, was retiring after 30 years of service to a particular congregation.<sup>3</sup> Members of the worship and music committee contacted me to commission a hymn text that was to be set and sung at his retirement service. The theme of the poetry was to be the ministry of music. I started enumerating in my mind all the ways this splendid pastoral musician had helped the congregation members reclaim their primal identity as wind/breath mud-creatures, as drums, as wind instruments, as beings made for wonder, love, and praise.

Thinking of Brock Downward's 30 years of ministry of music, thinking of scores of musicians like yourselves, I wrote:

For remembered music sounding  
when the last note fades away  
and our hearts are left abounding  
with new confidence to pray,  
for the preludes that re-center  
each distracted, fussing soul  
so the peace of God may enter  
and restore and make us whole.<sup>4</sup>

We sometimes forget that the chamber with the greatest time of reverberation is the human heart. I recall a man who once told me how he had gone through a season of doubt and inner turmoil. But the one thing that got him through that strenuous period of his life was the church organist playing Bach. The memory of that music would get him from week to week and eventually reconnected him with a sense of God's living presence. He told me this story decades afterwards: the remembered music was still sounding in his heart.

Thinking of Brock Downward's 30 years of ministry of music, thinking of scores of musicians like yourselves, I wrote:

for the hymns of adoration  
that unite us in one voice  
as we join the whole creation  
and together we rejoice.

In recent years, two big inter-related words have become part of our common speech: "ecology" and "spirituality." We think of them as the discovery of our generation, but in fact they are very ancient concerns. They are at least as ancient as the psalms, as ancient as human beings taking deep breaths to sing the praise of God, to join with the stars, the mountains, the seas, and everything that

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# Karen Holmes

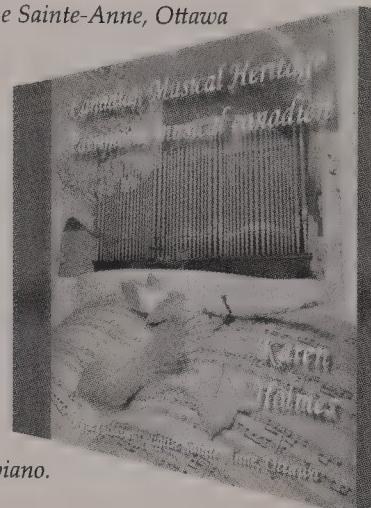
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has breath in the adoration of life's source and center. Every time you play or lead people in music, you are helping them to join the whole creation, to claim their appropriate place in the ecology of the created order, and to vitalize their spirituality.

Thinking of Brock Downward's 30 years of ministry of music, thinking of scores of musicians like yourselves, I wrote:

for laments and psalms of sorrow  
that release our needed tears  
and that help us reach tomorrow  
and to look beyond our fears.

American society is obsessed with the pursuit of happiness, and it is an obsession that often poisons our worship, resulting in a demand for music that is always joyful and in a major key. But Christian faith has long realized that tears are essential. Jesus wept over Lazarus, and Jesus wept over Jerusalem. One of your great ministries as musicians is to aid us in releasing the tears that are essential to our grieving and consolation.

Thinking of Brock Downward's 30 years of ministry of music, thinking of scores of musicians like yourselves, I wrote:

for the carols waking wonder  
at the birth of Christ our Lord,  
for a tombstone split asunder,  
by an alleluia chord.

The heaviest tombstones to move are those that lie on the human heart: the massive weight of prejudice, of hatred, of all that shuts off the possibility of new and abundant life. Through the music that you play and lead, you put us again in touch with the irrepressible vitalities of the divine resilience, with the power of the resurrected and living Christ.

Thinking of Brock Downward's 30 years of ministry of music, thinking of scores of musicians like yourselves, I wrote:

for the Spirit's sudden coming  
when an anthem lifts our heart,  
for the angels we hear humming  
while we play or sing our part,

for the beauty, for the glory,  
for the church alive with praise,  
for the singing of the story  
that redeems our silent days—

The popular admonition "You are what you eat" is as true about our spiritual life as it is about our bodily life. What do people feed on in this culture that will save them from what Claudel called "the starved imagination"?<sup>5</sup> I believe ours is an age that is famished for beauty and glory. By engaging others in making and listening to music you head off spiritual starvation and you sustain the visionary imagination of our communities.

Thinking of Brock Downward's 30 years of ministry of music, thinking of scores of musicians like yourselves, I wrote:

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## BULLETIN NOTES

*Exsultate Deo*

*Sing aloud to God our strength; shout for joy to the God of Jacob! Raise a song, sound the timbrel, the sweet lyre with the harp. Blow the trumpet at the new moon, at the full moon, on our feast day. For it is a statute for Israel, an ordinance of the God of Jacob. (Psalm 81:1-4)*

Psalm 81 is a prophetic psalm that originated with the Festival of the Tabernacles. It consists of two parts: a festive hymn (vs. 1-5) that serves as a call to worship, and a prophetic oracle (vs. 6-16) that basically reiterates the First Commandment. The text for Exultate Deo is the festive hymn in the first four verses that make up the call to worship. The call goes out to all people (verse 1), to all musicians (verse 2), and to the priests that blow the festival trumpets (verse 3). References to the trumpets blown by the priests, the moon, the feast day, and statute in verses 3 and 4 tell us that this hymn was part of the Festival of the Tabernacles.

The prophetic oracle that follows in verses 6-16 is spoken in the "Voice of God" and reminds the Israel of the present of their connection to the Israel of the past. References to the Exodus appear in several places (vs. 6, 7, 10). The overriding theme is that when we listen to God, acknowledge him as Lord, and place no other god above Him, our lives will make more sense. For a New Testament viewpoint on this same theme, see Romans 1:20-25.

BOB BAILEY

God, our thanks are never ending  
while our spirits pray and long  
to create, as you're intending,  
that new world we glimpse through song.

What is the new world we glimpse through song? It is a world in which all human beings live in justice and peace with one another, because they finally realize their common identity. For all their differences, they come to see that everyone of them is equally a wind/breath mud-creature, a drum beating 40 million times a year, a wind instrument playing twelve million phrases a year, a musical ensemble whose central purpose is to offer a perpetual concert to the glory of God.

In an attempt to understand conceptually the primal connection between music and theology, between making organized sound and reclaiming our identity as creatures, I have come to think of the work of church organists and choir directors as "theomusical." "Theo," as in "theology," comes from the Greek word for God, *theos*. I coined the word "theomusical" after the fashion of Amos Wilder. Wilder writes about the role of the poetic imagination in vitalizing the language of faith. He describes this as the "theopoetic" of the church: "It is at the level of the imagi-

nation that the faithful issues of our new world-experience must first be mastered. . . . The structures of faith and confession have always rested on hierophanies and images. But in each new age and climate the theopoetic of the church is reshaped in inseparable relation to the general imagination of the time."<sup>6</sup>

Wilder is a poet and a theologian, and so his primary concern is with language as it arises from the creative imagination. I am deeply indebted to Wilder's work for helping me understand my efforts to revitalize the church's theopoetic imagination through new kinds of hymns and homiletics. However, in providing hymn and anthem texts to dozens of composers and in working with scores of conductors and performers to produce sermons and liturgies around major choral works, I have become more and more convinced that theology needs to grasp the importance not only of the theopoetic but also the theomusical.

Theopoetically speaking, the character of creation has been theomusical from its beginning. We are made in the image of One who risked taking a deep breath to breathe upon the deep, creating the sound of wind crossing water (Genesis 1:2). Or as the bibli-

cal book of Job puts the matter, it was at creation that "the morning stars sang together and all the heavenly beings shouted for joy" (Job 38:7). The theomusical is a fundamental constituent of what it means to be a part of creation.

Therefore, when you sit at the organ console or the piano, when you teach your students, when you direct your choirs, when you get the whole assembly to join in singing the praise of God, you are helping all of them to reclaim their theomusical identity as wind/breath mud-creatures, as drums, as wind instruments, as musical ensembles. You are helping them to develop more completely their musical intelligence, and in doing so you restore them to a fuller and deeper humanity. You have a splendid and magnificent vocation as instrumentalists, conductors, and teachers of music. A vocation this significant is worth celebrating by giving breath and voice to a hymn of delight about the joy of remembered music sounding.

### For Remembered Music Sounding

For remembered music sounding  
when the last note fades away  
and our hearts are left abounding  
with new confidence to pray,  
for the preludes that re-center  
each distracted, fussing soul  
so the peace of God may enter  
and restore and make us whole,

for the hymns of adoration  
that unite us in one voice  
as we join the whole creation  
and together we rejoice,  
for laments and psalms of sorrow  
that release our needed tears  
and that help us reach tomorrow  
and to look beyond our fears,

for the carols waking wonder  
at the birth of Christ our Lord,  
for a tombstone split asunder,  
by an alleluia chord,  
for the Spirit's sudden coming  
when an anthem lifts our heart,  
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while we play or sing our part,

for the beauty, for the glory,  
for the church alive with praise,  
for the singing of the story  
that redeems our silent days—  
God, our thanks are never ending  
while our spirits pray and long  
to create, as you're intending,  
that new world we glimpse through song.

Thomas H. Troeger  
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### NOTES

1. Daniel Levitin, *This Is Your Brain on Music: The Science of a Human Obsession* (New York: Dutton, 2006), p. 6.
2. Daniel Levitin, p. 188.
3. Brock Downward was chief musician at White Memorial Presbyterian Church in Raleigh, N.C.
4. The hymn stanzas are copyrighted 2005 by Oxford University Press for a forthcoming collection of hymn texts, anthems, and poems by the author.
5. Quoted in Patrick Sherry, *Spirit and Beauty: An Introduction to Theological Aesthetics*, Second Edition (SCM Press, 2002), p. 171.
6. Amos N. Wilder, *Grace Confounding: Poems* (Philadelphia: Fortress Press, 1972), p. ix

## REVIEWS

### VIDEOS

THE JOY OF MUSIC: MUSICAL VISIT TO PARIS I. Diane Bish, organ; Susann McDonald, harp. Organs of La Madeleine, Sainte-Clotilde, The American Church, Notre-Dame Cathedral. DVD #2604.

THE JOY OF MUSIC: MUSICAL VISIT TO PARIS II. Diane Bish, organ; Rachel Priest, soprano. Organs of La Madeleine and Sainte-Clotilde. DVD #2605.

THE JOY OF MUSIC: SIGHTS AND SOUNDS OF PRAGUE. Diane Bish, organ; Joy Brown Wiener, violin; Prague Philharmonic String Ensemble. Organs of St. Vitus Cathedral and St. Jacobs Church. DVD # 2707. These three installments of Diane Bish's ever-popular *The Joy of Music* continue the celebration of the 25th anniversary of the series. Previous issues have been reviewed in these pages; these new recordings continue the same format that audiences have come to know and enjoy. The videography delights with its excellent images of the surrounding scenery, interior views of the venues, and close-up views of Ms. Bish at work, often using split-screen and single or double insets. These productions are clearly aimed at the general public rather than connoisseurs. The audio remains the weakest element, being geared to the limitations of television airwaves. In one instance in *Paris II*, there is a sudden volume gain in a quiet section that follows a full organ passage. There is no music or venue identification on the packaging; one must insert the disc in order to learn of its contents. With one or two exceptions, Ms. Bish does not identify the instruments (builder or date), as she has done in some previous volumes. However, the playing and overall production continue to achieve high levels of excellence, and one can only admire and be inspired by Ms. Bish's exemplary technique, which can be clearly seen in the video.

The first Paris volume opens and closes (as does the second) with excerpts from the final movement of Saint-Saëns's *Organ Symphony* in a live performance; orchestra, conductor, and venue are unidentified. As always, Ms. Bish provides interesting commentary standing outdoors with lovely scenic backdrops; here, unfortunately, it is marred by a strong wind blowing into the microphone. Repertoire includes *Fiat lux* (Dubois) and *Waltz in E-flat* (Marie Durand; beautifully played by harpist Susann McDonald) performed at La Madeleine; Bish's arrangement of the *Ode to Joy* theme of Beethoven at Notre-Dame Cathedral; *Ave Maria* (Bach-Gounod) at the American Church (with McDonald); *Toccata* (G. Belier); and *Clair de lune* (Debussy) at Sainte-Clotilde. Stunning daylight and nighttime footage of the Eiffel Tower, Arc de Triomphe, Luxembourg Gardens, the River Seine, the churches, and other architecture accompany the music.

The second Paris volume begins at La Madeleine with Mouret's *Trumpet Tune*, Franck's *Ave Maria* (Rachel Priest, soprano), the "Chorale" theme from Saint-Saëns's *Organ Symphony*, and his *Fantaisie in A Minor* (Ms. Bish reminds us that Saint-Saëns was organist here). The video reveals how Ms. Bish makes use of the crescendo device and

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# TIDEWATER CHAPTER THE AMERICAN GUILD OF ORGANISTS

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The Tidewater Chapter of the American Guild of Organists announces its ninth annual series of weekday pipe organ recitals, "The Organ Swell," an event in the Virginia Arts Festival. This series will take place at numerous churches throughout the Hampton Roads, Va., region, with a 55-minute recital at 12:15 P.M. on weekdays from Monday, April 28, through Friday, May 23. All of the recitals will include compositions for organ and other instruments, and will feature outstanding organists from the Hampton Roads region performing with leading Virginia Symphony Orchestra musicians. There is a suggested admission donation of \$10 per recital to assist in defraying costs. The suggested recital donation for children is \$5 per event. Because of the recording of the recitals, children under the age of six will not be admitted.

A detailed schedule follows. For further information, please contact Peggy Kelley Reinburg, artistic director, at 757-625-5888, or Patricia Spoettle, program production coordinator, at 757-420-9627.

Date	Performers	Location
April 28	Peggy Kelley Reinburg and Patti Ferrell Carlson, clarinet	St. Paul's Episcopal Church Norfolk, Va.
April 30	Thomas Matthews and Jocelyn Smith, viola	Hampton Baptist Church Hampton, Va.
May 2	Marjorie Setnick and Amanda Gates Armstrong, violin	Christ and St. Luke's Church Norfolk, Va.
May 5	James Kosnik and Yun Zhang, violin	St. Andrew's Episcopal Church Norfolk, Va.
May 7	James Derr and Peter Greydanus, violoncello	Trinity Episcopal Church Portsmouth, Va.
May 9	Heidi Bloch and Hazel Dean Davis, French horn	St. Bede Roman Catholic Church Williamsburg, Va.
May 12	Sharon Foxwell and Joanne Meyer White, flute	Epworth Methodist Church Norfolk, Va.
May 14	Henry Faivre and Rebecca Gilmore, violoncello	First Presbyterian Church Virginia Beach, Va.
May 16	Patricia Spoettle and David Vonderheide, trumpet	First Presbyterian Church Norfolk, Va.
May 19	Rachel Gragson and Stephen Carlson, trumpet	Monumental Methodist Church Portsmouth, Va.
May 21	Michael Regan and Timothy Bishop, percussion	Larchmont Methodist Church Norfolk, Va.
May 23	Martin Sunderland and Kevin Piccini, oboe	St. John's Episcopal Church Hampton, Va.

other controls to achieve dynamic contrast. Moving to Sainte-Clotilde, we hear Ms. Bish's arrangement of "Coronation" ("All hail the power"), Franck's lovely *Andantino*, and Pierné's dashing *Prelude-Toccata*.

The Prague volume opens at St. Vitus Cathedral with the *Pontifical March* of Lemmens. Ms. Bish gives a description, reinforced by fine video, of the Prague Castle Complex, of which the cathedral is a part. A video of the changing of the guard accompanies the playing of Handel's *Fireworks March*. An excerpt from Dvořák's *New World Symphony* ("Going Home") is unfortunately marred by clanging sounds from somewhere below the gallery in the cathedral. One close-up of the console reveals the organ's name-

plate, identifying Josef Melzer as the builder. Moving to St. Jacob's Church with its equally impressive four-manual instrument, the String Ensemble of the Prague Philharmonic and Joy Brown Wiener join Ms. Bish for a performance of one of Dvořák's *Bagatelles*. Ms. Bish offers her arrangement of "Holy, holy, holy," followed by a truly impressive transcription of Smetana's *The Moldau*. This is virtuosic playing of the first order, beautifully abetted by scenes of Prague's famous river. We return to St. Vitus for a rousing rendition of Widor's *Toccata*.

Once again, we can be grateful to Diane Bish and her faithful crew who travel to Europe twice yearly to discover and share more great treasures of organbuilding, architec-

ture, and scenery. For those who cannot enjoy a firsthand experience, these videos are a fine alternative. Hopefully they will win many more devotees to the organ!

JAMES HILDRETH

## RECORDINGS

DAN LOCKLAIR: SYMPHONY OF SEASONS AND OTHER ORCHESTRAL WORKS. Janeanne Houston, soprano; Jacquelyn Bartlett, harp; Slovak Radio Symphony Orchestra, Kirk Trevor, conductor. Naxos 8.559337. [www.locklair.com](http://www.locklair.com); [www.jamesarts.com](http://www.jamesarts.com). One of America's most distinguished active composers, Dan Locklair uses basic materials in creative and imaginative ways, producing music that is distinctive, fresh, effective, colorful, and accessible. This fine recording offers the opportunity to experience the symphonic side of Locklair's creativity. The *Symphony of Seasons*, in four movements, was commissioned by a multi-orchestral consortium, completed in 2002. Inspired by poems from 18th-century poet James Thomson's *The Seasons*, each movement evokes specific emotions: the exuberant joyful optimism of autumn (quoting "Now thank we all our God"), the melancholy of winter, with its "Vapours, and Clouds, and Storms" (very effectively portrayed through a twelve-statement chanson), the playful levity of spring (combining elements of the scherzo and waltz), and the warm awakening of summer (employing the melodies of "Sumer is icumen in" and "In the Good Old Summertime"). This is a most compelling contemporary musical essay on the subject. *Concerto for Harp and Orchestra* was completed in 2004. Skillfully performed by Jacquelyn Bartlett, who provided the impetus for the work, the three-movement concerto displays effective writing for the harp (including percussive tapping on the framework), as well as colorful interaction between the soloist and other instruments. It will be a welcome addition to the harpist's repertoire. *Lairs of Soundings* is scored for divided string orchestra and soprano solo. The 1982 work is based on two poems of Ursula K. Le Guin, from her *Hard Words and Other Poems* (1981), which form the basis for the first and third movements. In the middle movement, the wordless soprano meshes with the strings. This music is severe in style, and requires a large dynamic and vocal range, superbly rendered by soprano Janeanne Houston. *Phoenix and Again* is an overture for full orchestra composed in 1983 to celebrate the sesquicentennial year of Wake Forest University in Winston-Salem, N.C., where Locklair is composer in residence and a professor of music. Incorporating a Thuringian folk melody, the music is joyful and vibrant. *In Memory-H.H.R.* is dedicated to the memory of the composer's mother, Hester Helms Locklair. The 2005 composition is scored for strings. Conductor Kirk Trevor considers it a "worthy successor to the Barber *Adagio*." The Slovak Radio Symphony Orchestra has a long and distinguished history, and is one of Eastern Europe's finest ensembles. They capably capture the American spirit inherent in Locklair's music, playing with vigor, sensitivity, and technical excellence. This is music that needs to be programmed by more orchestras around the globe. It represents some of the best of the contemporary American musical consciousness.

**HISTORIC ORGANS OF MALLORCA.** Michal Novenko and Arnau Reynés, organists. Organs of Banyalbufar, Sa Pobla, Palma, Muro, Santanyí, Campos, Artá, and Sóller (see below for details). Priory PRCD 865. A popular tourist destination, Mallorca (or Majorca) is the largest of the Balearic Islands off the eastern coast of Spain. It is probably less known for its treasure trove of well-preserved historic organs. The instruments on this recording date from the 17th, 18th, and 19th centuries. Organs of the Catalan-Balearic region of Spain typically have two manuals with mostly non-divided flue stops; those of the Castilian region usually have a single keyboard with registers divided into bass and treble. The latter also often feature the trademark horizontal "Trompeteria" or "Batalla" reed stops. The organs of Majorca fall into both categories, and some are a combination of the two. The program booklet provides stoplists of each; exact numbers of ranks are difficult to deduce since compound stops (*Cimbalet*, *Plé*, etc.) are listed without further description. The following lists the number of manuals/stops for each instrument, and their builders, several of whom were native Majorcans: Banyalbufar: I/9 anonymous 17th century, restored by Gerhard Grenzing; San Jeroni, Palma: I/11 Mateu Bosch (1746), restored by Grenzing; Sa Pobla: II/22 Caymari (1717), restored by Grenzing; Muro: II/20 Pere Josep Bosch (1761), restored by Pere Reynés (1996); Santanyí: II/24 Jordi Bosch (1762), restored by Grenzing; Campos: II/17 Gabriel Thomás (1823), restored by Grenzing; Artá: I/8 Antoni Portell (1851); Sóller: III/35 Ludwig Scherer (of Switzerland, 1816), restored by Pere Reynés (2000). Michal Novenko of Prague and Arnau Reynés of Majorca are both excellent musicians who perform with stylistic integrity and expressivity. They offer a program that surveys Spanish/Italian organ literature from the 16th to 20th centuries as well as the instruments themselves. Composers represented are Cabanilles, Cabezón, Antonio Martín y Coll, Lucas Puxol, Frescobaldi, Correa de Arauxo, Pablo Bruna, Antoni Literas, Jusepe Ximenez, José Elías, D. Scarlatti, Jan Křtitel Kuchař (a Czech friend of Mozart), Mateo Albeniz, Bernat Salas, and Joan Maria Thomás. Several of these composers were native Majorcans. Additionally, Michal Novenko plays a set of five compelling *Versos improvisados* in the style of José Elías (a pupil of Cabanilles) that show the large, impressive Santanyí instrument to great effect. The instruments all seem to be in fine condition and are well recorded. This disc provides a fascinating window on the development of Spanish organ literature as it was inspired by the instruments themselves. It also gives one an incentive to make Majorca a future holiday destination!

**HOMMAGE À PIERRE COCHEREAU.** Maurice Clerc, organist. V/118 organ of the Cathédrale Saint-Bénigne, Dijon, France (Gerhard Schmid, 1996, incorporating elements of Riepp and de Richard, 18th century, and Ducroquet and Joseph Merklin, 19th century). Festivo 6962152.

**PIERRE COCHEREAU: REKONSTRUIERTE IMPROVISATIONEN.** François Lombard, organist. III/68 organ of Saint-Eloi, Dunkerque, France (Danion-Gonzalez, 1971; B. Bocquelet, 1995; B. Dargassies, 2003). Motette CD MOT 13471. When

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- Emmanuel Church, Chestertown, MD \* 4/18/08 @ 8:00pm  
 Saint John's Cathedral, Denver, CO \* 4/25/08 @ 7:30pm
- UCLA Organ Studio, Los Angeles, CA \* 6/7/08 @ 10:00am–Noon  
 Lecture-recital on Canadian organ music post-1950
- Royce Hall, UCLA, Los Angeles, CA \* 6/8/08 @ 7:00pm  
*Organica*: world premiere of Martin Stacey's *Totentanz* with visual artist Norton Wisdom
- POLYPHONY: Voices of New Mexico – Maxine Thévenot, Founding Director**  
 Cathedral Church of St. John, Albuquerque, NM \* 6/21/08 @ 7:30pm  
 The Loretto Chapel, Santa Fe, NM \* 6/22/08 @ 7:00pm  
 St. Dominic's Priory, London, UK \* 7/4/08 @ 7:30pm
- L'Oratoire Saint Joseph, Montreal, QC \* 8/6/08 @ 7:30pm  
 Holst Recital Hall, University of Arizona, Tucson, AZ \* 10/19/08 @ 3:00pm  
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considering the subject of improvisation in France, Pierre Cochereau's name inevitably surfaces. Though a modest man in his personal life, Cochereau was a titan among improvisateurs whose electrifying performances were legendary. Thanks to the devotion and attention of François Carbou, many of Cochereau's "illusionist" creations, as he called them, have been preserved on recordings. François Lombard relates an interesting fact: "Pierre Cochereau would not initially let himself be persuaded to be recorded, probably out of excessive modesty. He eventually accepted, as he realized this would allow him self-criticism on re-listening to his records (which he never did), with a view to modifying or improving his playing. He was far removed from the notion that one day his recordings would be released in CD form." We owe a debt of gratitude to the intrepid souls who have expended the enormous effort required to reconstruct these recorded improvisations into notated form. That so much effort has been expended be-speaks the exemplary craftsmanship with which Cochereau was endowed. Lombard muses, "... we could even raise the question of whether his improvised work does not reflect his creative mind better than the handful of beautiful compositions he has left us." Being an "active" man with little time or patience for the tedious labor of composing, Cochereau composed as he played in a very real sense. Although his hair-raising, knife-edge allegros and scherzos may dominate in one's impressions of Cochereau, he was no less able to spin out beautiful melodies and mystical harmonies, using the exquisite colors of the Notre-Dame instrument, or any other he happened to be playing. The mark of any great musical creator is the uniqueness of his or her work, that particular combination of qualities that identifies the creator. Certainly, this is the case with Cochereau: his style is inimitable. The transcribers (see below) have faithfully and successfully reproduced what was at first fleeting and momentary into a permanent record of Cochereau's art, creating an invaluable addition to the repertoire. The two recordings under review are both excellent representations of creator, transcribers, and performers. While both instruments are apt choices for this music, the Dunkerque instrument, though smaller, comes closer to resembling the Notre-Dame organ of the Cochereau era in its sound. Both organs are favored by reverberant acoustics. With the exception of the *Scherzo* (reconstructed by Maurice Clerc) and *Berceuse à la Mémoire de Louis Vierne* (reconstructed by Frédéric Blanc), Clerc's program features music of a liturgical nature: *Variations sur un Noël* (À la Venue de Noël, reconstructed by François Lombard), *Suite française* (nine movements in the style of the 18th century, reconstructed by Jeanne Joulain), and *Treize Versets de Vêpres* (reconstructed by Joulain). Clerc performs with refined elegance, casting

Cochereau's music in a somewhat different light than was probably heard during the original performances. This is one of the fascinating (and controversial!) aspects of improvisation reconstruction. Lombard chooses two extended sets of variations on secular themes: *Frère Jacques* (reconstructed by Lombard) and *Alouette, gentile alouette* (reconstructed by David Briggs). He concludes with *Suite à la française sur des thèmes populaires* (reconstructed by Lombard). He quite successfully achieves the Cochereauian razzle-dazzle in the fast movements, while imparting poetic lyricism in the more reflective moments. Clerc and Lombard are consummate performers who possess the technical skill and spiritual kinship with Cochereau to make his music come to life again. The two recordings beautifully complement one another. Both are monuments to one of 20th-century France's finest musical minds, and both should be in the collection of every lover of the art of improvisation.

**ON A SUNDAY AFTERNOON, Vol. 7. John Scott, organist. IV/193 organ (Ernest M. Skinner and Son, 1938; Aeolian-Skinner, 1963; 1970–73) of Washington National Cathedral, Washington, D.C. JAV Recordings JAV 167.** JAV's series, *On a Sunday Afternoon*, continues to showcase some of the finest organists in the profession. John Scott enjoys an international reputation as one of the world's leading organists and choir trainers. His work at St. Paul's Cathedral in London, and, since 2004, at St. Thomas Fifth Avenue in New York City, as well as his numerous organ and choral recordings, have demonstrated his enormous capacity in both fields. He does not disappoint in this live recording made on June 25, 2006. His wide-ranging program utilizes the mammoth instrument to its fullest: Wagner's *Overture from Die Meistersinger* (transcribed by Lemare); Handel's *Concerto in F*, Op. 4, No. 5 (arranger not listed); J.S. Bach's *Toccata, Adagio and Fugue in C Major*; Mozart's *Andante in C*, K. 356, and *Fantasia in F Minor*, K. 608; Jonathan Harvey's *Toccata for Organ and Tape*; Reger's *Toccata and Fugue in D Minor*; Jongen's *Chant de Mai*; Ad Wammes's *Miroir*; and Vierne's *Carillon de Westminster*. Scott's technical brilliance and solid musicianship are well in evidence throughout. Highlights are the grandeur and vigor of the Wagner, the echo effects employed throughout the Bach Toccata, the florid improvised ornaments and melismas in the ensuing Adagio, the use of the *Flûte d'Argent* in Mozart's *Andante*, producing a mystical, floating effect, the novelty and drama of the Harvey work, and the mesmerizing rhythms and patterns of Wammes's *Miroir*, in which the continually repeating pattern on the first manual undergoes metamorphosis by the varying patterns of the second manual and pedal. Mr. Scott seems to be perfectly at ease, managing the plethora of tonal resources and

demanding repertoire with aplomb and artistry. The recording captures both clarity and the ambience of the enormous space. This is a marvelous document of both instrument and player.

**SOPHIE-VÉRONIQUE CAUCHEFER-CHOPLIN —SAINT-SULPICE-PARIS. V/137 Cavaillé-Coll (1862, 1883); Mutin (1903, 1925); Restoration 1991. Festivo 6962142.** Sophie-Véronique Cauchefer-Choplin is co-titular at the Grand Orgue of Saint-Sulpice, sharing the honors with Daniel Roth. Her program for this disc successfully pairs the unlikely combination of Felix Mendelssohn and Denis Bédard. Mendelssohn's *Sonata No. 2* begins solemnly on the *fonds*, giving way to a lovely oboe solo accompanied by a gorgeous flute. Chorus reeds dominate in the ensuing *Allegro maestoso* and *Allegro moderato*, producing strength of tone and contrapuntal clarity. While this French-inspired registration is a departure from the more frequently employed principal-mixture plenum, it is convincing. Three independent pieces follow. The most interesting, perhaps, is the *Adagio in A-flat Major*, which is a variant of the slow movement of the First Sonata. Upon first hearing, it is rather jarring to hear the conspicuous differences between this version and the one with which most of us are familiar. However, this presumably earlier version stands well on its own. The more familiar *Allegro in B-flat Major* and *Andante with Variations in D Major* round out the Mendelssohn set. Cauchefer-Choplin performs this music with precision and care. Avoiding interpretive license, she allows the music to speak for itself through the voices of the celebrated Cavaillé-Coll. A native of Quebec City, Denis Bédard is currently director of music at the Cathedral of Our Lady of the Rosary in Vancouver. He publishes his music through Éditions Cheldar, which he founded. Bédard's music is direct and accessible to both performer and audience. With colorful harmonies, frequent harmonic sequences, jaunty rhythms, and pleasant melodies, this music is less profound than it is appealing. It is decidedly French in character, and works very well on the Saint-Sulpice instrument. Four works are featured here: *Suite du premier ton* (four movements following the classical French paradigm); *Rhapsodie sur le nom Lavoie* (four movements based on the anagram of Claude Lavoie, Bédard's former teacher); the brooding *Adagio*; and the three-movement *Suite*, which concludes with a rousing "Toccata." These works present a variety of moods and the opportunity to utilize some of the wonderful solo colors of the instrument, as well as its blazing ensembles. Cauchefer-Choplin performs with assurance, demonstrating a clear affinity for Bédard's music. This is a fine presentation of one of Canada's leading organ and choral composers.

**CANADIAN MUSICAL HERITAGE/PATRIMOINE MUSICAL CANADIEN. Karen Holmes, organist. III/58 Casavant organ (1914, restored 1988) of L'Église Sainte-Anne, Ottawa, Canada. Available through George Old at Con Brio Music Co., Ottawa, 613-224-6806 or [gotrumpet@rogers.com](mailto:gotrumpet@rogers.com).** This recording features Canadian organ music composed between 1897 and 1947. It is a fine sampling of music found in Volume 19, *Organ Music II*, of *The Canadian Musical*

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*Heritage/Patrimoine musical Canadien* series, published in 1997. The publication is invaluable, since most of the music contained therein was either never published before or has long been out of print. The recording is welcome, too, as it provides a rare opportunity to hear music that was an integral part of the developing musical scene in Canada during the first half of the 20th century. In addition, this is the first recording of the well-preserved vintage Casavant at Sainte-Anne in Ottawa, which is a fitting instrument to showcase this music. It is well recorded in a moderately reverberant acoustic. With a few exceptions, the majority of the twelve composers featured here are probably unfamiliar to most readers: Henry Easun, Clarence Lucas, Amédée Tremblay, Herbert A. Fricker, Charles A.E. Hariss, Ernest MacMillan, Edith Campbell, Florence Durell Clark, Arthur Egerton, William Reed, Richard Eaton, and Healey Willan. The works presented here are of short duration, the longest being about seven minutes. Many would be useful in liturgical contexts (including four pieces based on hymn tunes), while others are more suited to recital work. While most of the music is not profound in its conception, it is all pleasant and useful. The two passacaglias (MacMillan, Eaton), while not at the sublime level of the Willan (not presented here), are well crafted and are fine additions to the genre. Various compositional styles and techniques are represented, all well within the framework of tonality and strong melodic interest. Karen Holmes, who is past president of the RCCO and currently serves as organist and music director of St. Peter's Lutheran Church in Ottawa, performs with grace and elegance. Her playing is reserved and fastidious, allowing the music to speak for itself. This disc is a welcome addition to the growing documentation of Canada's rich musical heritage that deserves a far wider audience.

JAMES HILDRETH

## ORGAN MUSIC

During a visit to the Pontifical Institute for Sacred Music in Rome last October, Pope Benedict XVI discussed the "ancient treasure" of Gregorian church music. He reaffirmed his predecessor's observations that the distinguishing traits of sacred liturgical music are "holiness, true art, and universality, or the possibility that it can be proposed to any people or type of assembly." He added that "the ecclesiastical authority must work to guide wisely the development of such a demanding type of music, not "freezing" its treasure but seeking to integrate the valid innovations of the present into the heritage of the past, in order to achieve a synthesis worthy of the lofty mission reserved to it. . . ."

It is this very principle that many forward-looking organ composers have already been embracing for some time, and the following new additions to the Schott catalog—*Esquisses grégoriennes* by Naji Hakim, *Fantaisie fuguée sur "Regina caeli"* by Daniel Roth, and *Orgelsinfonie No. 2 ("Die Marianische")* by Enjott Schneider—are diverse examples of the attempt to integrate specific time-bound and place-bound Gregorian repertory within the more highly developed genres of organ music.

**NAJI HAKIM, Esquisses grégoriennes.** Schott 20148. This collection has a two-sided character insofar as the initial pieces (*Nos autem, Ave maris stella, Pater noster*, and *Ave Verum*) are restrained and devotional, while the finale, in contrast, is stirring and expressive. The finale is traditionally the most substantive piece in music programs associated with liturgical services, despite the fact that it lies outside the order of the liturgy. But here, there is an artistic rationale as well, in that the initial pieces enter into the chant world so intimately as to leave little room for much else. Still, one enjoys the occasional breath of air, where, for example, the composer steps up the tonality for a middle section in the first piece, and elsewhere deploys introductory and interludial material. The finale, "O filii et filiae," features martellato chords, ingenious figurations (often for alternating hands), progressive harmony, and an engaging formal scheme, although it draws least of all upon the melodic content of the chant.

**DANIEL ROTH, Fantaisie fuguée sur "Regina caeli."** Schott 20062. The *Fantaisie fuguée* is akin to the old *stylus fantasticus*, a northern European genre that eluded French organists in the 17th and 18th centuries, but which they mastered with a vengeance 150 years later. Naturally, the genre has evolved to accommodate "the valid innovations of the present," in which academic fugue writing plays only a marginal role. Here, the fugal portion is really just an episode within the entirety of the piece, whose compositional basis is not a fugue at all, but additive harmony and non-functional tonality. The operative harmony lends itself to large multi-plane effects, which sometimes give the impression that various chords are merely superimposed upon one another. But the sensitivity of individual leading tones in these chords also evokes a kind of latter-day modality that is both piquant in and of itself, and especially effective in relation to the chant setting. The operative tonality, which relies more upon "color" schemes than circles of fifths, is essentially static, but rises here to the level of grand and ecstatic gesture. The registration is not complex, and the piece will sound well on any three-manual instrument with a basic stoplist, and a large, reverberant space.

**ENJOTT SCHNEIDER, Orgelsinfonie No. 2 ("Die Marianische").** Schott 20074. The symphony is reputed to be dead or dying, but our ears are not always in step with historical reality, and the symphonic qualities of a piece reside not in its subject matter but rather in the coherence with which it conveys a multiple succession of subjects, irrespective of their stylization or demarcation into various movements. This work is in four movements, entitled "Salve Regina," "Berceuse pour Marie," "Mater dolorosa," and "Ave maris stella." The first movement presents the *Salve Regina* almost in the manner of a sonata-like "second subject," except that the chant is overworked in this capacity and seems unequal to the surrounding material. The second movement, entitled "Berceuse," is really a hobgoblin scherzo, with a middle section, called "Ninna nanna" (little mama), in the same vein. The third movement, marked *Calmo, ma con una precisione meccanicamente*, is an attractive and original setting in which the chant is expressively integrated within a twelve-tone foreground. The finale does not live up to the problems and promise of symphonic writing, however, and in over 17 pages of unvaried manual figuration (with *cantus* in the pedals), it rests almost entirely upon the "white notes" of the original key.

FRANK MORANA, FAGO, FRCCO

## BOOKS

**DIETERICH BUXTEHUDE, ORGANIST IN LÜBECK (Revised Edition),** Kerala J. Snyder. Rochester, N.Y.: University of Rochester Press, 2007. 554 pp. ISBN 9781580462532. \$75. In 1987, two years before the reunification of Germany, musicologist Kerala Snyder published what was by far the most comprehensive and thoroughly researched study of the life and works of Buxtehude up to that time. An outgrowth of the author's article in *The New Grove Dictionary of Music*, it involved several years of extensive new research into primary sources in Germany and Scandinavia, numerous trips abroad, and ongoing dialogue with other scholars in the field. The result was a book that shed new light on many aspects of Buxtehude's life (including the preferred spelling of his first name), and offered fresh insights into the pre-Bach master's impressive musical output.



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Some musicologists, after having put together such an exhaustive study, would have then moved on to some other, often unrelated, topic. Schumann may have rightly said that "We are never done with Bach," and Snyder was not yet done with Buxtehude. Not long after the German reunification and the dissolution of the USSR, scholars in several disciplines began discovering that some archival materials thought lost or destroyed during World War II had in fact only been moved to safety or dispersed, often to other countries. International cooperation among scholars has helped to document the present location of such material, and, in many cases, restore it to its rightful owners. Most relevant to Snyder's work are additional account books and other archival material pertaining to St. Mary's Church in Lübeck (now restored to the Lübeck archives) during the years when Buxtehude was organist and *Werckmeister*, and such new sources as a copy of a Buxtehude work made by Bach while he was a teenage student. Still missing, alas, are some printed copies of Buxtehude's church music known to have once existed in the Lübeck archives. In addition to studying newly found material, Snyder has kept up with the work of others in the field, and has revisited and delved more deeply into other existing sources.

The result is a "second edition" that incorporates not only new material but new insights and some revisions, all drawn from Snyder's continuing research in the years since 1987. The very first revision occurs in the caption of the frontispiece, the by now familiar Johannes Verhout "Musical Party" painting, believed to include a depiction of Buxtehude. In 1987, he was identified as the young man leaning on the harpsichord with a sheet of Buxtehude's music on his lap, and gazing rather soulfully at an attractive lute-playing lady. In 2007, this has been somewhat more cautiously revised to identify the chap industriously sawing away on a gamba at the left of the picture as "probably Buxtehude." However, the only person positively identified is apparently still only the harpsichord-playing Reincken.

The number of illustrations in the 2007 edition has increased only slightly, and the table of contents, while virtually the same categorically, has been simplified. An important and attractive addition, however, is a CD, pocketed at the back of the volume, containing excellent performances of representative Buxtehude works for organ, harpsichord, voices, and string ensemble, all performed on period instruments. It's too good to use as just background music while reading the book, though—but the various individual selections will make for fine listening after finishing one of the related segments of Part II ("Buxtehude's Compositions").

Part I ("Buxtehude's World") is largely biographical, and in general the least altered portion, although one finds a few new references, such as a note from Dieterich's father, Hans, that helps to confirm that the Buxtehude family was bilingual. It was discovered in a recent restoration of the elder Buxtehude's Helsingør church (St. Olai) in—of all places—a rat's nest. (Presumably that helpful Danish rat was of the "pack rat" species—an animal with which all musicologists can readily identify!) An important addition is new information about the organ that Buxtehude played in one of his earliest positions at St. Mary's Church in Helsingør. Not only

has a more accurate stoplist emerged but also more information on such things as its compass and prior history.

There is virtually no change in the material about Buxtehude's marriage to the daughter of his predecessor in Lübeck, Franz Tunder, their several daughters, and subsequent descendants—most of whom seem to have either been organists or married to one. Nor are there any significant additions to material about Buxtehude's Lübeck associates. However, the segment on the *Abendmusiken* contains some additions and revisions that clarify certain points concerning this important segment of Buxtehude's work at St. Mary's Church. An entire chapter in Part I deals with this church, and of particular interest is a segment on the organ, where new material found since 1987 sheds important light on the instrument and its modifications, and, most particularly, suggests strongly that it remained tuned in meantone during Buxtehude's incumbency. This chapter also contains, with a few alterations, material on Buxtehude's position as organist and *Werckmeister*, his musical associates, the church's liturgy, and the music performed there, concluding with a segment on Bach's well-known visitation. The final chapter of Part I deals with Buxtehude's work and influence outside of Lübeck, particularly in Hamburg and Stockholm, and brief accounts of some of his students. It concludes with commentary on "Buxtehude the Man," slightly expanded by some reorganization and material from new sources.

Part II deals extensively with Buxtehude's compositions, subdivided into the categories of "Vocal Music," "Works of Learned Counterpoint," "Keyboard Works" (harpsichord and organ), and "Sonatas" (works for string ensembles). These chapters are likewise subdivided. Texts (Latin and German) and the influence of the Pietist movement are discussed relative to the choral music. Following this is a discussion of the traditions of text, genre, and style that Buxtehude inherited, and the relationship of his compositions to these traditions. Snyder breaks them down into specific genres of Concertos, Ciacconas (sung over an ostinato bass), Arias (over half of which are found in cantatas), Dialogues, and Chorale Settings before discussing Buxtehude's Cantatas, in which these elements are variously combined. Because so many of Buxtehude's vocal/choral works have been preserved only in "hand-me-down" versions, Snyder devotes several pages to "Questions of Authenticity" concerning some of these works, but it would seem that no new material in this regard has emerged since 1987.

A chapter on "Works of Learned Counterpoint," while referencing genres treated elsewhere, points out Buxtehude's skilled use of traditional fugal and canonic devices in various examples. Along with the chapter on vocal music, the one on Keyboard Music will be of equal interest to readers of TAO. A significant revision and expansion at the outset has to do with the question of which of the works were intended for the organ, or which, as some scholars have recently argued, were meant for teaching and home practice on stringed keyboard instruments. Part of the problem is that some of these works (including certain organ works as well as *manualiter* pieces) would seem to require a more up-to-date tuning scheme such as Werckmeister's, and at one point were used to suggest that

Buxtehude's organs at St. Mary's must have been re-tuned during his tenure. The recent discovery that the two Lübeck organs apparently remained in some form of meantone tuning, presumably quarter-comma, throughout Buxtehude's lifetime reopens the question. Adding to the dilemma is the fact that in some works bass notes occur that were not available on the Lübeck organs, which retained the old short octave on both manuals and pedals in Buxtehude's time. The *manualiter* works could, of course, be played on any easily tuned stringed instrument, and recent research has produced substantial evidence of the use by organists of pedal clavichords as practice and teaching instruments in the 17th and 18th centuries.

Snyder posits that Buxtehude, known as an improviser, could have simply fudged the places where the lack of bass keys or the tuning got in the way of his playing his own compositions on the Lübeck organ, and that pieces in the more "meantone-unfriendly" keys could always be transposed to friendlier ones. But did Buxtehude write only for himself, and for just the organ he himself played? Surely, he had knowledge of other, newer organs. One avenue that could use more investigation with regard to all of this would have to do with what organs Buxtehude is known to have played at times in other places, particularly Hamburg, and what organs were played by his colleagues and students. As Snyder points out, many of his free organ works appear to have been transmitted via the student route. Since no autograph of any of these has yet been found, one cannot even rule out the possibility of modifications, especially in key, by the students themselves.

The keyboard music, like the vocal, is broken into categories, beginning with the various fugal Canzonas, which, as further examples of "learned counterpoint," include examples of mirror fugue and counterfugue. Ostinato Works include the well-known D-minor Passacaglia and the two lovely Ciacconas, like the Canzonas showing the influence of earlier writers such as Frescobaldi. To organists, of course, Buxtehude's Praeludia, with their colorful *stylus fantasticus* rhetoric and contrasting sections, form, as Snyder observes, "the heart of his repertoire for organ." Whatever one may speculate regarding the medium for some of the other keyboard works, these represent true and idiomatic organ music. As they indeed deserve, Snyder provides detailed analysis and commentary for each, followed by a slightly expanded discussion of the *stylus fantasticus* in general, in which some recent scholarly studies are cited.

Also of particular interest to organists, of course, are the segments on the Chorale Preludes, Fantasias (linked to the Praeludia in their color and contrast), and Variations (one of which is in the form of a dance suite), largely based, as Snyder notes, on chorales found in the hymnals used by St. Mary's Church in Lübeck, many of which were also familiar to Buxtehude from the Danish Lutheran hymnals of his youth. These, too, are discussed and analyzed in some detail, with some new commentary relative to the recent editions of Beckmann, Albrecht, and Bellotti. Concluding the chapter on keyboard music is a section on the Suites and Secular Variations. These works, in the classic forms, seem clearly intended for stringed keyboard instruments. Noteworthy is the recent discovery of two additional suites not known at

the time the 1987 book was written, and which are briefly discussed in the text. Part II concludes with a chapter on the instrumental Sonatas. Two collections for strings and harpsichord constitute almost the only music of Buxtehude's ever actually published in his lifetime, and eight Sonatas for strings survive in manuscript. Although known by scholars for some time, these lovely chamber works seem not to have attracted the attention of performers until recently, and Snyder devotes some detailed history and analysis to them, citing some recent publications and recordings as proof of their growing attraction.

Part III, titled "Studies Pertaining to Buxtehude's Music," consists of three essays dealing with the sources, chronology, and performance of Buxtehude's music. The chapter on sources opens with a discussion of the dissemination of music in Buxtehude's day, including a rather depressing example of how little was thought of earlier music in the following century as related by a later Lübeck cantor, who regarded a large collection he had inherited (which today would doubtless command a high price at Sotheby's) as useful mainly for kindling and wrapping paper. As a result of this sort of thing, no Buxtehude autographs now exist in Lübeck, and only a few remain in a collection now in Uppsala. Thus, most of what we know of Buxtehude's music today exists in surviving copies handed down through Buxtehude's associates and pupils. Snyder makes a detailed analysis of these, including references to recent scholarship and newly discovered material. Chief among the latter is a copy of a Buxtehude chorale prelude made by the teenage J.S. Bach that is discussed in some detail. Discussion of some of the sources mentioned in the 1987 imprint has also been expanded, and a few paragraphs are devoted to modern editions.

There has also been some revision and expansion of the chapter on Chronology, which includes segments dealing with Buxtehude's stylistic development and his fugal and harmonic techniques as determinants of chronology. The chapter on Performance discusses the resources Buxtehude may have had at his disposal for his choral and solo vocal music, concluding that much of the former was intended for an ensemble of soloists rather than a full choir. Concerning instrumental music, Snyder notes the importance of the Baroque violin, the somewhat ambivalent role of the gambas, and the surprising appearance of the hammered dulcimer, as well as the woodwinds, brass instruments, and timpani purchased by the church. Other segments deal with the continuo in Buxtehude's music (apparently largely performed on the organ), articulation (sung and played), tempo, and dynamics. Pertinent to organists are discussions of keyboard fingering and pedal playing, as well as registration, some of the latter derived from later sources such as Mattheson and Niedt.

Six quite extensive Appendixes conclude the book, some of which have been modified from those in the 1987 edition. No. 1 lists Buxtehude's works by category; No. 2 includes known writings of Buxtehude, including letters, poems, and dedications. No. 3 cites the principal sources of Buxtehude's works; the rather extensive No. 4 cites selected texts relating to Buxtehude and his music from archival and early printed sources, some only recently discovered. No.

5 lists inventories of music in places where Buxtehude worked, and No. 6 is a list of chorale melodies set by Buxtehude. Finally, the text notes are listed by chapter, and there is an extensive bibliography and an index. Note should also be made of the excellent illustrations and the copious use of musical examples throughout the text.

The splendid CD recording that accompanies the book has already been mentioned, and its contents, which include more than an hour of lovely vocal, instrumental, and keyboard music by several distinguished performers, are listed at the front of the book. And what a book it is. Finally, three centuries after his death, Buxtehude has gotten his long-delayed due between two covers, updated and written in an accessible and coherent manner, ready to be referred to and bookmarked by all who love, perform, or just enjoy listening to this master's splendid music. Finally, too, this revised version has been translated into Buxtehude's own native language and published by Bärenreiter, so tell your German friends about it. Even if you own the earlier long out-of-print version, put this one beside it for its many updates. And if you've tired of borrowing that earlier one from a library, here's the chance to put this valuable resource on your own bookshelves for handy reference.

BARBARA OWEN

**MAURICE DURUFLÉ: The Man and His Music,** James E. Frazier. Rochester, N.Y.: University of Rochester Press, 2007. xxii, 375 pp. ISBN 13:978-1-58046-227-3. \$65. Few composers of organ music have achieved such a broad popularity and so unassailable a stature among organists—on the strength of so few organ pieces—as has Maurice Duruflé. Of other such composers whose organ works, like those of Duruflé, fit comfortably on a single CD, perhaps only Brahms and Hindemith are comparable; yet while the prestige of their many familiar masterworks in other genres undoubtedly enhances the interest of their organ pieces, Duruflé's fame outside the organ world virtually rests entirely on one composition, the *Requiem*. That work was not enough to warrant his inclusion in Richard Taruskin's monumental six-volume *Oxford History of Western Music* (2005). Nonetheless, in the early 21st century, a sweeping re-examination of "modern" music—the art music of the 20th century—from the perspective of the roles that music played, and continues to play, in society, is most definitely under way (and Taruskin's spirited advocacy of Britten as a model 20th-century composer is a case in point). Indeed, to find new appreciations of "accessible" modernism, such as that exemplified by Copland, one need look no farther than *The New York Times Book Review* (Nov. 11, 2007). An accessible modernism was news neither to Duruflé nor to the many performers who have been presenting his music for half a century. Now that this topic is finally attracting the attention of leading musicologists, the time seems right for a critical assessment of Duruflé's life and work.

James Frazier's *Maurice Duruflé: The Man and His Music* is a work of unprecedented scope and depth in the study of this organist-composer. Much more than a compendium of source materials, it is a biography abundantly rich in detail; though it declines the tone of a hagiography, it is obviously a labor of love. It persuasively demonstrates the impressive degree to which Duruflé was inter-

woven in the vibrant musical life of Paris in the middle decades of the 20th century. That these connections were surprisingly numerous and varied is reflected in the 24 relatively short chapters (one is a mere three pages) that make up the body of the book. Their titles tell his story at a glance: growing up in a cathedral choir school in Rouen; organ lessons in Paris with Tournemire and, later, Vierne; studies at the Paris Conservatory, winning numerous prizes; organist at Saint-Étienne-du-Mont, but not moving up to more prestigious jobs; performances as an organ soloist and as an organist with orchestras, including playing the premiere of Poulenc's Organ Concerto; teaching at the Conservatory; his compositions, especially the *Requiem*, and their genesis; his marriage to Marie-Madeleine Chevalier and their concert tours in the United States.

Above all, Frazier skillfully illuminates the contexts in which Duruflé's life unfolded. His lengthy description of liturgical life in Rouen in the early years of the century, for example, takes the reader back in time to another era entirely. Tournemire and Vierne are both richly evoked from Duruflé's perspective, and Frazier's account will be of interest to anyone intrigued by them and their music; to be sure, their interactions with Duruflé tell us much about them (though little about how they regarded each other, a topic with surprising twists recently broached in Pascal Iancu's *Charles Tournemire ou Le mythe de Tristan* [2001]). Duruflé's post at Saint-Étienne-du-Mont is brought to life through a history of music at that parish with special emphasis on the convoluted story of its organ: those enamored of Parisian organs will find much of interest here, not the least of which is Duruflé's struggle to see a large, neoclassical organ installed in his church. Details of the genesis and early performances of Poulenc's Organ Concerto—and the authority of Duruflé's recording of it—will surely interest those studying or performing that work. And anyone who remembers the performances that Maurice and Marie-Madeleine gave in America, or has heard their recordings, will warmly welcome Frazier's fascinating account of these activities. Indeed, the chapter on "The North American Tours" makes a significant contribution to the history of the organ recital in the United States and provides a useful model for further research of this type.

Frazier is particularly impressive when discussing the complexities of the history of church music in France. Tellingly, Chapter 15, "Duruflé's Role in the Plainsong Revival," is a dense twelve pages taking the reader from the Council of Trent, via Gallianism and ultramontanism, to Solesmes, the Schola Cantorum, Widor's ideas about chant, and, finally, to the conclusion that "the period from 1950 to 1960 could be called the golden age of Gregorian chant in France." That decade was, for that very reason, also the apex of Duruflé's career as a church musician; and, as Frazier also shows, Duruflé helped make that golden age so memorable. The author also takes on the difficult relationships between church and state, and how church musicians like Duruflé could get caught in the middle. He shows, for example, how the abandonment of chant by a new generation of clergy in the 1960s can be explained by the cooperation of an older generation of church leaders with the Vichy regime; institutions that had nurtured

Duruflé's admiration of artful liturgical music suddenly took an about-face, rendering his ideals old-fashioned, even unwelcome. The Second World War also looms large in Frazier's consideration of Duruflé's chef-d'œuvre, the *Requiem*. Drawing on the work of previous scholars, especially that of Leslie A. Sprout, he details how a commission from the Vichy government led to its inception. His careful treatment of this issue helps illuminate an otherwise dark corner of French music history.

With so much background so firmly in place, Frazier's survey of Duruflé's compositions is particularly strong, and he focuses on their genesis and first performances, as the title of his chapter on them suggests. He offers insights about the chronological layers of a work such as the *Prélude, Adagio et Choral varié sur le Veni Creator* and about variant readings in problem pieces such as the "Toccata" from the *Suite*. He also has much to tell about the newly published *Méditation* for organ solo, Duruflé's too-little-known editions (especially that of Franck's *Trois Chorals*), transcriptions (especially those of several Bach pieces), and, of course, the celebrated "reconstitutions" of Tournemire's and Vierne's recorded improvisations. Backing away from the idea that Duruflé's style is Impressionist (as proposed in *Maurice Duruflé, 1902–1986: The Last Impressionist*, edited by

Ronald Ebrecht [2002]), he puts forward other critical categories with which to understand this music: its "processional" quality (as opposed to the "mystic" quality of Messiaen's music), the "arabesque," and "luminosity." Though hard to define, these terms are unquestionably evocative, and, along with "sincerity" (a quality routinely invoked in the criticism of French music), do add something to our understanding of Duruflé's music. Frazier's claim that this music is a "sacramental system," however, is not immediately obvious and ultimately less convincing.

Indeed, a convincing account of the style of Duruflé's music, its sources and imitators, still waits to be written. So, too, does an account of the extraordinary popularity of his music, particularly among organists; on this topic, Frazier opens a door by showing how, at least in the context of Duruflé's concert activities in the United States, his organ music and the *Requiem* share a symbiotic relationship. Frazier's book also helps us understand the progressive aspects—ancient sacred chants married with contemporary secular harmonies—in Duruflé's Gregorian-inspired works. Yet this music also embodies a pervasive tone of nostalgia. Was it there from the beginning or did it only appear as the musical-liturgical world in which it was created and found its meaning collapsed? Comparisons of the *Requiem* (finished in 1947) with

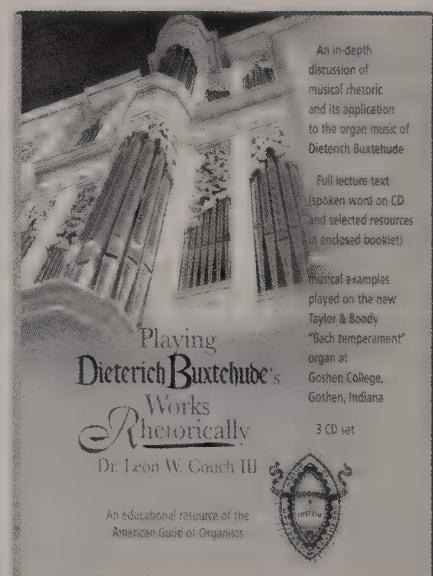
earlier French choral works are easy to make but reveal relatively little. A comparison of it with another masterpiece of "accessible" modernism, Richard Strauss's *Vier letzte Lieder* (completed just one year later), the threnody of a musical culture already in ruins, would be a stiffer challenge, yet one that might yield more insight. A special pleasure of the book is the chapter on Marie-Madeleine Chevalier; it lays the groundwork for someone to study fame (and fandom) in the organ world—two neglected topics—along the lines pioneered by Wayne Koestenbaum (and others) in the study of the opera diva.

While Frazier's text is certainly impressive, his scholarly apparatus is arguably even more so: the footnotes are copious, the bibliography is comprehensive, and the three appendixes—(1) Maurice Duruflé: Complete Oeuvre; (2) Discography: Works by Maurice Duruflé and Other Composers Recorded by Maurice Duruflé and Marie-Madeleine Duruflé; and (3) Stoplists of Organs Important to the Careers of Maurice and Marie-Madeleine Duruflé—are enormously valuable. Moreover, there are a generous number of illustrations. Frazier's book will no doubt stand as a defining work in Duruflé scholarship and nurture scholars of 20th-century French organ music for years to come.

LAWRENCE ARCHBOLD

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# AN AFTERNOON WITH ARNOLD SCHOENBERG AND HIS VARIATIONS ON A RECITATIVE, OPUS 40

Max Miller, FAGO

**A**rnold Schoenberg's Opus 40, *Variations on a Recitative*, was written in 1940. Carl Weinrich's edition of the piece came out seven years later in the Contemporary Organ Series published by the H.W. Gray Company. It was thus a relatively new, unheard work during my undergraduate years in the School of Music at the University of Redlands in California. At that time, Leslie Pratt Spelman was chairman of the organ department. He was my organ teacher, and Paul Pisk, eminent musicologist and composer, was my teacher in composition and other theory subjects. Dr. Pisk had been a student of Schoenberg's in Vienna and was part of the migration of Viennese intellectuals who arrived here at the end of World War II.

My bachelor's honors had been on Schoenberg's works, and freed of the burden of undergraduate studies, I was looking forward to playing the *Variations*. Opus 40 had had some notable performances already: Carl Weinrich's, of course, Marilyn Mason had also played the work, as had Lawrence Peirce at the University of California at Los Angeles on (surprisingly) a Hammond organ.

Mr. Schoenberg had a reputation for being most hospitable to performers who came to see him, and with that in mind, Dr. Spelman wrote him asking if he might see us. In a short time we had our answer. It was to be the Saturday after Thanksgiving in 1950. We were especially lucky to be there on the afternoon when the University of Southern California was having its big football game with the UCLA. The scuttlebutt around Los Angeles at the time was that Schoenberg, who first taught at USC after coming to this country, had reached retirement age, had asked for a retirement pension, and was refused. He then began teaching at UCLA. His bitterness towards USC was being played out in the football game that afternoon; at approximately 20 minute intervals, his daughter, about 16 or 17 at the time, would come in briefly, interrupt with the football score, and depart. UCLA was knocking the socks off USC, which had him literally dancing about the room with glee. I had the distinct impression he was not interested in the game as a game, just the scores and the final outcome.

There were three of us who went to visit Schoenberg: Dr. Spelman, Gerhard Krapf, the composer, then a student fresh from Germany after the war, and myself. Gerhard went along just in case we needed someone who spoke German fluently. We didn't, but it was good to have him there. We arrived about two in the afternoon to be met by the master himself, who seemed to me to be a most charismatic presence, with very penetrating, piercing eyes. I was sure he read not only what was at the front of my mind, but at the back as well.

The living room was furnished with nice but rather heavy furniture—not a Southern California style at all. There was a tea table, which we sat around, a grand piano, and what appeared to be a harmonium, though I couldn't get close enough to be sure. (It occurs to me now that his comments in his let-

ter to Carl Weinrich are almost more suitable for a harmonium than a pipe organ—"I am not very fond of unnecessary doublings in octaves . . . I would like such doubling avoided if clearness and transparency can be achieved.") After some preliminary conversations, Mr. Schoenberg sent his assistant, whose name was Kaufmann, I believe, to fetch his bound score containing also the sheet of motifs for development, both of which are now printed and generally available. These things being done, we proceeded to go through the composition from beginning to end.

The works of Schoenberg had been my honor's topic at the University of Redlands School of Music the previous year. I had done a thorough analysis of Opus 40 with Dr. Pisk, so I was ready to make the most of the insights that might be provided by its composer. Fortunately so, since periodically when we would get to the next variation, Schoenberg would half-mutter, "Now what did I do here?" At least I could jump in with an answer. Then he would say, "Oh yes," and go on. He did hesitate a couple of moments at Variation V, at the point where the left and right hand answer each other's chords in inversion, again saying, "What did I do here?" Actually, when he did recall, he seemed pleased with himself.

We then moved to the piano, where he asked me to play brief excerpts he selected. He suggested various things that reinforced his tempo and articulation markings. He had gone through the composition with another organist and was still upset a bit that "the young lady held the fermata too long" mid-measure preceding Variation VII. I was not to do that!

He was most concerned about the perception that this was a difficult composition to play. "It is really quite straightforward, isn't it?" he asked. Some of his own thoughts are set forward in the letter included in the preface to Weinrich's edition. They are sensible up to a point, but then the organist must ask himself questions. What is to be done, for example, to accommodate the request for four quadruple octaves in the pedal part at measure 59? Even were one a mutant with four feet, the notes are well off the pedalboard; so is the top C# in measure 92 for the right hand. Weinrich's solutions to these and other problems are generally good and practical, though to a non-organist they may appear odd.

One question I wanted to clarify in my mind was whether Schoenberg would call

the section following the cadenza a fugue. I didn't see why not, but the score was not explicit on this point, and there are, fugally speaking, rather few statements of the subject, inverted or otherwise. "Of course it's a fugue," he replied, "for the good musician you don't have to keep repeating the subject, and for the poor musician it is hopeless, in any event, to try to pound the subject into his head."

For the most part Schoenberg addressed himself to me, but with the analysis over, we were offered sherry and small almond-flavored cookies with apricot jam on top. Dr. Spelman, who had arranged the session, was a teetotaler, and we all came from the University of Redlands, at the time a strict Baptist school where student drinking was grounds for expulsion: Offering students alcoholic beverages was considered moral turpitude. Actually, Dr. Spelman didn't so much offer me his sherry: he just said, "Drink it!" exchanging his glass with mine!

As we turned to leave, after a wonderful afternoon, there was still one question I had wanted to ask but hadn't the nerve. There are just enough similarities between the fugal part of the *Variations on a Recitative* and Brahms's *Fugue in A-flat Minor* in terms of common technical approaches: the first exposition with the subject answered by inversion (a counter-fugue); the very tight motivic development throughout; and the big change in mood and motion at measure 197, just before the ending. As we went out the door, Schoenberg asked, almost as an afterthought, "Isn't the Brahms A-flat minor Fugue a good piece? Organists don't play it very much, do they? Why is that?" What can one answer? I replied that I did indeed play it, and was very fond of it. The key signature, I said, was certainly not friendly in itself, and any transposition to another key simply reshuffled the problems as well as changed the aesthetic interest. (One of my colleagues in the organ department at Boston University copied out the work adding sharps, naturals, and flats preceding every note, thus eliminating hesitations during the learning process. Sorry it wasn't published.) Schoenberg's clearly detailed knowledge of the Brahms answered my unasked question to my satisfaction.

It had been an exciting, stimulating, and challenging afternoon: what remained now was to go home and finish memorizing the *Variations* for my upcoming master's recital.

**Max Miller** is professor and university organist emeritus, Boston University, College of Music.

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# ORGAN CAMP A TEN-YEAR RETROSPECTIVE

Angela Kraft Cross, AAGO

**I**N JANUARY 1997, Organ Camp arose from the need to encourage young people to study organ. It was inspired by the AGO's Pipe Organ Encounter (POE) program, and born in the concept that a single local organist with the help of a few friends could provide a yearly organ opportunity for curious young pianists in the same geographical location.

Organ Camp started as a series of four Saturday afternoons in the winter months (when there would be fewer sports conflicts) with the first Saturday at my home church, the Congregational Church of San Mateo, California, then two Saturday field trips to other area pipe organs, including both electropneumatic and tracker instruments; and the final Saturday spent touring one of the local organ factories, such as the Schoenstein factory in San Francisco or the more local shop of Peninsula organbuilder Paul Sahlin.

The first session started with introductory didactics on the general history of the organ, the relationship of the console to the pipes, the organ's families of sound as compared to the orchestra's, and the concept of 8', 4', 2', and 16' stops. Then, each young pianist had the opportunity to play a few of their recent recital pieces on the organ with the leader creatively registering each piece, trying to bring out special sounds. For instance, on *Für Elise*, one might register the beginning and end on flutes and diapasons, but place the exciting middle section on the Swell reeds. It was vital for each camper to have some piano skills, but the range of ability extended from those playing a single line using both hands (first year piano) to those playing Clementi sonatinas or Beethoven sonatas and Bach keyboard works.

The second and third sessions started with an introduction to what made that particular organ unique by contrasting it with the others they had experienced. Then, ideally, each student would play the same pieces as in the previous week(s) to fully grasp the difference in sound and touch. The field trip to the organ factory rounded out their experience by introducing them to pipe-making, tuning, and voicing, as well as further cementing in their minds the differences between flues and reeds. As the final project, each student performed their best piece as part of the church service on a given "Organ Camp Sunday" at my church, with my most advanced and polished performers playing the Offertory and Postlude and the more elementary students arranged sequentially for the Prelude. Happily, my church has embraced Organ Camp as one of our church's outreach programs, and the congregation is very supportive of the young organists.

Organ Camp has worked best with, at most, eight to ten students. Since everyone needs to have the poise to sit through others' turns at the organ, I usually encourage campers to be at least nine years old (geared as a group to the age range nine to thirteen). If eight-year-olds with relatively advanced keyboard skills are interested, I will accept



them with the encouragement that their parents will chaperone/be available for supervision. To also keep young hands busy during the individual turns at the organ, I made a worksheet for them to fill out naming stops on the organ, manuals with expression pedals, etc. The older youth in the group that have been through camp more than once often function as "assistants" and can help the other students discover the answers to the questions on the worksheet as well as help with small errands.

Since January 1997, there have been eleven organ camps including the most recent one in 2007. Over 30 students have attended at least one camp, and 23 have attended two or more. Overall, there were two groups of young people who came through organ camp; the first group consisted of those smitten early by the majesty of the instrument who were biding their time and gaining experience before they officially studied organ. The second group used organ camp as a breadth experience in the same connotation as music lessons, ballet class, or gymnastics, and these youth typically attended one or two years of camp before moving on to their true passion, whether it be another instrument or voice, musical theater, or ballet.

Of the 30 plus students who have participated in organ camp since its inception, ten have gone on to study organ privately, of which five have continued seriously. Of those five, three are currently in high school anticipating an organ major as part of their college/career plans, one is a local college student with a minor in music who still studies with me privately, and one, Stephen Lind, graduated in 2006 from Oberlin College and Conservatory of Music with bache-

lor degrees in organ performance and physics. He currently serves as the music director-organist at the Congregational Church of Belmont, California.

A few changes have come to Organ Camp in the last two years. In a sense, Organ Camp has become a victim of its own success. With four regular students in high school and college, I felt the need to provide a collegiate-style masterclass with a local artist/professor at least yearly for my students. Because of my own time restraints, I needed to reduce Organ Camp to three weeks in order to develop an Organ Academy. Also, since my regular students need to periodically play in my church service, I have temporarily suspended "Organ Camp Sunday." I do hope, though, to reinstate "Organ Camp Sunday" for the most gifted organ campers in the coming year.

Overall, I have been very satisfied with the local impact of Organ Camp, and have been deeply rewarded by the joy of working with the young people. Totally priceless is sharing in the exhilaration as an intermediate piano work is reborn with the novelty of a new sound. POEs are wonderful chapter productions with tremendous energy and inspiration, but on a practical level, they take a convention-like effort out of a chapter and require boarding students in a dormitory. Not surprisingly, most chapters would be unable to host one each year! Organ Camp, in comparison, is easy to run, very affordable, and the students go home at the end of the afternoon. And when a POE is offered, those who have attended previous organ camps are among the first to be invited! I highly recommend organizing an organ camp in your neighborhood!



## AMERICAN GUILD OF ORGANISTS AWARDED \$25,000 IN GRANTS FROM THE NATIONAL ENDOWMENT FOR THE ARTS

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The American Guild of Organists (AGO) has been awarded two grants over 2007 and 2008 by the National Endowment for the Arts (NEA). The grants, totaling \$25,000, support the commissioning and premier performances of an hour of new music at the AGO National Convention in Minneapolis/St. Paul, Minn., and carry a mandate that they be matched dollar for dollar from other funding sources. The 2008 calendar year marks the third consecutive year the AGO has received funding through the NEA's "Access to Artistic Excellence" program.

For its 49th biennial national convention in Minneapolis/St. Paul, the AGO has commissioned new music works from: Judith Bingham, Jaakko Mäntyjärvi, Aaron Kernis, Libby Larsen, Steven Stucky; and a collection of chamber music for organ and instruments from Carol Barnett, Cary John Franklin, Linda Tutas Haugen, Monte Mason, David Evan Thomas, and Janika Vandervelde being published by Augsburg Fortress Press. Premier performances of the commissioned works will be given by organists Stephen Cleobury, David Higgs, and Catherine Rodland; Vocal Essence, and local orchestral musicians.

"Since its founding in 1896, the AGO has commissioned more new works for organ and choir than any other single organization in the world," declared AGO President Frederick Swann. "The AGO also provides auspicious performances of these works by recognized artists. It is an honor for us to be recognized by the NEA, and we are highly grateful for the grants that will enable this tradition to continue when we meet for our 2008 AGO National Convention in the Twin Cities. The recognition by the NEA reaffirms the importance of new music commissions to increase organ and choral repertoire available to future generations, and to increase the American public's knowledge of and appreciation for contemporary classical music. The AGO is especially interested in supporting new music for the concert stage, as there are increasing numbers of American concert halls being constructed or renewed that contain new or rebuilt organs."

The NEA will award \$20.2 million to fund 908 grants in 2008, continuing its legacy of bringing arts of the highest quality to communities nationwide. The Endowment will distribute \$19.189 million to not-for-profit national, regional, state, and local organizations across the country through "Access to Artistic Excellence" grants. Through this category, the NEA will fund 866 projects out of 1,312 eligible applications. "This group of NEA grants supports a wide range of artistically excellent projects across the country," stated NEA Chairman Dana Gioia. "Access to Artistic Excellence grants support the creation and presentation of work in dance, design, folk and traditional arts, literature, media arts, museums, music, musical theater, opera, presenting, theater, and visual arts."

For further information about the AGO National Convention in Minneapolis/St. Paul, please visit <[www.ago2008.org](http://www.ago2008.org)>. For further information about the National Endowment for the Arts, please visit <[www.nea.gov](http://www.nea.gov)>.

F. ANTHONY THURMAN, DMA  
AGO Director of Development and Communications

# PROFESSIONAL DEVELOPMENT FORUM

W. James Owen  
Councillor for Professional Development

This column announces news from the Committee on Career Development and Support and the Committee on Seminary and Denominational Relations. Matters of general interest to members will be discussed and inquiries will be addressed. All questions and answers have been edited to avoid disclosing actual persons, places, and institutions. Comments are most welcome.

## "Job Creep and Resentment" vs. "Going the Extra Mile"

Most of us hear disheartening stories about low salaries and benefits and many of us "live" those stories. Consequently, topics such as low salaries and burdensome work frequently dominate our conversations and have helped to generate many of the AGO resources that deal with employment compensation and benefits. If you are a victim of "job creep," where duties are being added to your routine work without commensurate compensation, you are presumably underpaid and the potential for resentment and disappointment are present. There are both obvious and subtle effects to these feelings, none of which benefit you or your employer. This might be the beginning of an unfortunate series of events leading to termination.

Another approach to your job might help. It might be called "going the extra mile." This approach presumes the existence of a written contract. Otherwise, without enumerated, contractual duties, what might be categorized as "extra" would be difficult to define. The idea is to do additional small- or

medium-size tasks on a provisional basis without asking for remuneration. Until later, that is. Showing the employer that you are willing to do more causes the employer to see good faith in your approach to the job, it markets new activities for the employer to observe and evaluate, and it provides material for your annual review. At the annual review, continuing the activity and compensating you for it certainly are logical topics. Examples of extra duties might be offering a recital, forming a new choir for a special event, a beginner's course in music notation for your bell choir, etc. If the extra activity is related to your basic duties, you can expect to see positive results. Of course, a common response might be that the employer cannot afford to pay any additional compensation. This perception might be widespread within the institution. However, it might not be accurate. There might be sources of funding (motivated individuals and/or money already set aside) within the institution awaiting some specific purpose. So it is important to demonstrate your full potential in order to be able to expect compensation for it. And remember to write an annual report in order to recap all that you have done for your present salary.

*Question 1:* I am a longtime AGO member, and recently noticed that an ad appeared from a church I previously served. To make a long story short, they have refused, for years, to honor an AGO-style contract, and they pay sub-standard fees, etc. Is there anyone that I should inform?

*Answer:* Formal communication is probably unnecessary and even inappropriate. Word of mouth certainly is effective. In any case, the church may have had a leadership or philosophy change since your own experience with it. In that case, communication might contain incorrect assertions and would be counterproductive. A professional approach is best.

*Question 2:* It was suggested that the Guild needs a document addressing "How to Know When to Retire" or something along those lines. I think it would be dangerous to put a document like that up on the Web site, but it is an issue that needs to be addressed, especially with our aging population.

*Answer:* Just as some seniors have difficulty maintaining driving skills, there are some whose musical skills have deteriorated. However, the respective consequences are not very comparable. When do you take away the organ keys? Obviously, it is better for the individual to be able to recognize this than for the employer to attempt to force a retirement. Yearly evaluations are helpful but are, unfortunately, not universally used. Another approach is to allow for market forces to dictate when one should retire from organ playing. In many communities, the demand still exceeds the supply. There are publications that address this topic. The AARP Web site has resources (AARP Home Page>Health>Health Conditions>Healthy Living/Manage Job Stress>). The status of one's personal finances plays a role, too. The question is extremely sensitive, factually and otherwise.

*Question 3:* After four months I was fired from my job because the employer found out that I was a member of a different religion. At the interview, the "Christians only" policy was never mentioned. The job description specified that the candidate must be a "committed Christian." The AGO should prevent such an employer from advertising in TAO. This is discriminatory and unethical. It is not my intention to file a wrongful termination under the Grievance Procedures.

*Answer:* If the job description specified the "committed Christian" requirement, you should not have accepted the position due to a lack of a "clear understanding" of the position as required under the AGO Code of Professional Standards. The Grievance Procedures, which you do not intend to utilize, provides a rigorous but fair process for evaluating employment discharges and for refusing advertisements from employers found responsible for wrongful termination. Naturally, any advertising refusal must be accompanied by a successful result under the Procedures. Otherwise, there would be no standards for refusing the ads, which is one of the few sanctions available to a successful grievant through the AGO.

Both the Code of Ethics and the Code of Professional Standards apply to AGO members. Without AGO membership, there is no official action that can be taken by the AGO.

## The Semifinal Round of the National Young Artists Competition in Organ Performance

Wednesday, May 14, 2008  
at Cox Auditorium  
University of Tennessee (Knoxville)  
hosted by the Knoxville Chapter, the UT School of  
Music, and Professor John Brock.

The competition is open to the public and  
you are invited to be in the audience  
to support these exciting performers.

For more information, contact  
Joby Bell, NYACOP Director  
[belljr@appstate.edu](mailto:belljr@appstate.edu)  
or visit the AGO website, [www.agohq.org](http://www.agohq.org).

# STORYTELLING THROUGH MUSIC

Susan Ferré

**A**LL PIECES OF music tell stories. They emanate from a certain cultural milieu, and if nothing else, they describe stories of their own creation. Others are written with the intention of describing the impressions that inspired them. It is these pieces, written within a ten-year period, that constitute the main body of a program entitled "Impressions of the Life of Christ," performed in recent years in various locales around the country (St. Martin's Abbey, Washington, Methuen, Old West Boston, Berlin, New Hampshire, and the Langlais conference at Duquesne).

This particular program begins with the experience of the "affects" put to music around the Song of Mary in the Magnificat by Jehan Titelouze. Each musical verse is derived from the feeling evoked by the text itself. Titelouze is considered to be the first in music history to paint text in such a way. It is not such a leap then to take up the idea with 20th-century French composers who continue to be inspired by text, word, and religious idea, infusing their works with impressions specific to the life of Christ.

In shaping a program around a theme, any theme, one might worry that the music itself could become limited by the idea it serves. On the contrary, this new story-telling idea, itself often contained within larger ones, and filled with other smaller stories, can inspire and move the participants into a new journey, a fresh relationship. "Music in its temporality certainly always is moving into the future," and shaping and *changing* the future, writes Charles S. Brown. This method (if we want to call it "method") allows for a prophetic dimension to emerge from the relics of our musical heritage, inspiring a reinterpretation (and here we don't refer to performance practice) of that which actually shapes all music and allows it anew to connect its various elements (composer, musical context, interpreter, hearer) in a new dance: a new vision, a celebration of the immediacy of musical meaning.

In a sense, this idea, expressed so poignantly by Charles Brown at a Westfield Conference in Omaha last year, becomes paradoxical in that "the last things, which are transformed into new, first things, look to the future (the unknown and the unknowable), and that the past, where we spend so much of our time, is what we use to make the maps for the journey into the future (language and other symbols)—before we throw the maps away, or discover in them something we have not seen before."

Balancing two varying approaches to impressionism, the program alternates between those works that are inspired by and express the feelings behind the idea using chant-based composition, whether free or more formal (Titelouze, *Magnificat*; Dupré, *Ave Maris Stella*; Tournemire, *Epiphany Suite*; and Duruflé, *Veni Creator*), and those pieces that paint more dramatic and specific pictures in a freer, often improvisatory style (Langlais, *La Nativité*; Dupré, *Chemin de la Croix*; Tournemire, *Seven Last Words*; and Langlais, *Death and Resurrection*).

## Atlanta First United Methodist Church



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are pleased to announce the completion and dedication of their new 5-manual, 93-rank pipe organ. Go to [www.pipe-organ.com](http://www.pipe-organ.com) to view the complete specification of this and other projects.



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Moreover, within this particular program there exists variation and alternation between pieces that adhere to a certain identifiable rhythm (Titelouze, Dupré, Duruflé) and those that do not (Tournemire and Langlais). The program exemplifies pieces written in both styles (chant-based, rhythmic, and those that create a mood without reference to chant or a particular rhythm) by the same composer (Dupré and Tournemire). There is no tension between these styles. Each serves to offer relief from the strictures of the one before, and all serve to reveal a macro image of the life of Christ, one not limited to images on a movie screen, for instance. In fact, the very context of each piece is so necessary to the story, so undergirded, that it reveals images stronger than the detail found in its parts. What dizzying webs our visions weave!

Can this happen in non-programmatic music as well? If the story is strong enough, it might also work just as well. Another program idea, recently released in CD format and played around the country, involves a few works that tell stories, but consists mainly of sonatas, fugues, fantasies, and other non-descriptive forms. They are woven around a narrative about a village that keeps going to war, and fall nicely into bits of the story line, which alludes to history, as do the works themselves. The story line both informs and creates a context for the various pieces, all perfectly delightful in and of themselves, but now enhanced by their new placement within ideas quite relevant to our current lives. Do they need a story? Definitely not. Can they speak to modern ears with new meaning? Yes, absolutely.

Both ideas for programming seek a *revisioning*, a creative, rich, fresh, new scenario

for pieces, many of which have been locked in a particular function or historical context. Take, for instance, the works of Tournemire specifically written to be performed during certain parts of the Mass. Tournemire may have admonished those who played his music to adhere to a religious context, but we cannot recreate the historical moment for which these pieces were intended. Should we therefore never play Tournemire's religious works in a concert setting? Placing them in a new, spiritual context carries the potential to extend the relevance of such pieces without abusing the intent of the composer. On the other hand, performing them as concert pieces, for the sake of drawing attention to the performer's virtuosity and knowledge, for example, or selling them in secular recordings, might very well violate that expectation.

Haig Mardirosian, in a recent Commentary (*THE AMERICAN ORGANIST*, Nov. 2007, p. 20) remarks succinctly that "artists attest to living art by going to the bottom line—new audiences, new product lines, new ideas, as well as respect for the past." He continues with the reflection that "this carries risk" and "often flies in the face of convention." Let's also add that it is sometimes not understood. If the hearer is not drawn into the experience, into the story, and fails to enter into the new rapport between performer, composer, instrument, room, audience, and prophetic vision thus created, the occasion risks more than a mere momentary miss. It constitutes a missed opportunity of large proportion. It might even foretell the end of the concert experience as we know it. For now, though, the possibilities these ideas afford give hope and new life to the many ways in which creative artists can enliven, rethink, and re-envision our art.

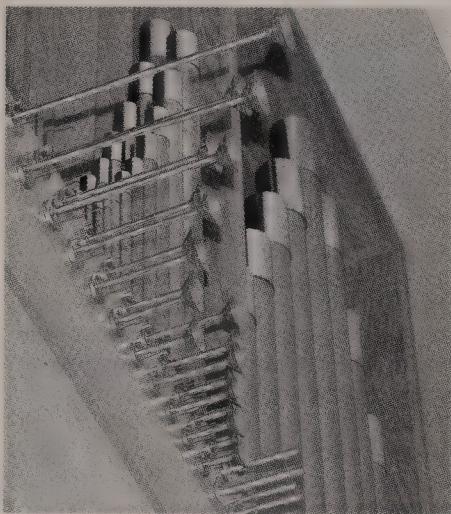
## NEW ORGANS

All new organ reports received are included in the New Organs department in the order received as space permits, provided that a complete specification and a black-and-white glossy photograph in clear focus have been supplied. Only high-resolution black-and-white TIFF or JPG files (at least 300 dpi) are acceptable for electronic submissions to [tsisley@agohq.org](mailto:tsisley@agohq.org).

### CENTRAL UNITED METHODIST CHURCH ROGERS, ARKANSAS TEMPLE ORGANS ST. JOSEPH, MISSOURI

This III/52 pipe organ was built for the church's newly completed multi-purpose worship center. Under the leadership of Pastor Biff Averitt, music director Les Oliver, and longtime organist Marilyn Lee, the church elected to not move their rather problematic pipe organ into the new space. Rather, it was decided to have a new instrument built, which would be adequate for the very large space at present, and could also be the nucleus of a larger organ in an anticipated new sanctuary. The temporary nature of the installation, and the planned use of the room for active sports, suggested that the two main divisions, placed in the corners of the room, would have facades of large, used pipes. The 16' wood Principal provides the foundation for the Great division, while the metal Pedal Diapason stands in front of the Swell division. The Choir division is at the center front, and can be curtained off from the main auditorium. The distance between, and placement of, the manual divisions required that each would need to be a complete organ in itself. Consequently, each has at least one 16' stop, a Celeste, a Cornet combination, a Mixture, and even a horizontal reed stop. Each manual division is under expression, with only the Great and Pedal Principal choruses and Subbass unenclosed.

The console, from a 1950s Moller, sits on a movable platform. It employs a new Matters relay system, with up to 256 levels of memory, auto-pedal, auto-solo, MIDI capability, transposer, and player. The ivory keys were buffed and the sharps were re-cut for a narrower profile. Raymond and Elizabeth Chenault played the dedicatory recital on August 26, 2007, with most of the local AGO chapter in attendance.



GREAT		CHOIR	
16	Sub Principal	16	Bourdon
16	Bourdon	8	Principal
8	Open Diapason	8	Waldflöte
8	Principal	8	Bourdon
8	Bourdon	8	Gemshorn
8	Hohlflöte	8	Unda Maris
8	Flute Celeste	4	Octave
4	Octave	4	Koppelflöte
4	Rohrflöte	4	Gemshorn
2%	Twelfth	2%	Nasat
2	Fifteenth	2	Super Octave
2	Flute	2	Piccolo
1%	Seventeenth	1%	Terz
1%	Fourniture IV	1%	Quint
16	Bombarde	1	Mixture III
8	Bombarde	8	Clarinet
8	Clarinet		Tremulant
8	Oboe		Chimes
4	Clarion		All Couplers
	Tremulant	8	Fanfare Trumpet
	Chimes	8	Trompette-en-Chamade
	All Couplers	8	Rohrschalmei-en-Chamade
8	Fanfare Trumpet	4	Rohrschalmei-en-Chamade
8	Trompette-en-Chamade		
4	Rohrschalmei-en-Chamade		
SWELL		PEDAL	
16	Gedeckt	32	Untersatz
8	Principal	16	Open Diapason
8	Holz Gedeckt	16	Principal (Gt.)
8	Viole de Gambe	16	Subbass
8	Viole Celeste	16	Gedeckt (Sw.)
4	Octave	16	Bourdon (Ch.)
4	Flute Conique	8	Pedal Principal
2%	Nazard	8	Pedal Flute
2	Mixture III	8	Gedeckt
2	Octavin	4	Choral Bass
1%	Tierce	4	Rohr Flute
2	Mixture III	2	Octave
1	Scharf III	2	Flute
16	Fagotto	16	Rauschbass IV
8	Trompette	16	Bombarde
8	Oboe	8	Fagotto (Sw.)
4	Clarion	8	Bombarde
	Tremulant	8	Trompette (Sw.)
	Chimes	8	Oboe (Sw.)
	All Couplers	4	Clarion
8	Fanfare Trumpet	4	Oboe
8	Trompette-en-Chamade	4	Krummhorn
4	Rohrschalmei-en-Chamade	4	All Couplers
		8	Fanfare Trumpet
		8	Trompette-en-Chamade
		4	Fanfare Clarion
		4	Trompette-en-Chamade
		4	Rohrschalmei-en-Chamade



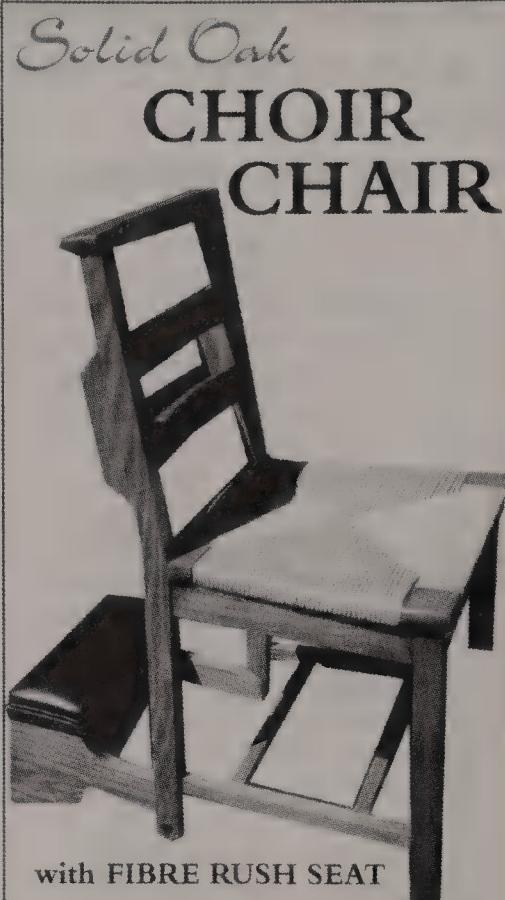
#### GLENVILLE PRESBYTERIAN CHURCH

GLENVILLE, WEST VIRGINIA  
KANAWHA ORGAN WORKS  
ST. ALBANS, WEST VIRGINIA

This is the first pipe organ for this congregation. A number of electronic organs were used in the congregation's previous building, which was destroyed in a March 2005 fire. The instrument consists of five ranks of pipes: Gedeckt, 97 pipes; Principal, 85 pipes; Octave, 61 pipes; Dulciana, 61 pipes; and Unda Maris, 49 pipes. The organ, unified to produce the specification printed here, uses three recycled ranks of pipes, and two new ones (the principal ranks). The console shell and keyboards are from a vintage 1954 Schantz console, which was refitted with new electronics and restored original ivory keys. While it is a small instrument overall, the ideal placement (planned for before building construction) helps the organ give an impressive account of itself. The dedication was held on August 26, 2007, with a concert played by T. Joseph Marchio.

GREAT		PEDAL	
16	Dulciana (TC)	16	Bourdon
8	Principal	8	Principal
8	Gedeckt	8	Gedeckt
8	Dulciana	4	Choral Bass
4	Octave	4	Flute
4	Flute	2	Super Octave
2	Super Octave		
	Swell to Great		

SWELL	
8	Gedeckt
8	Dulciana
8	Unda Maris (TC)
4	Flute
2%	Nazard
2	Piccolo



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#### RECENT INSTALLATIONS

[www.agohq.org/recent](http://www.agohq.org/recent)

##### ILLINOIS Penfield

St. Lawrence Catholic Church

Levsen II/8 R, E

##### KANSAS Overland Park

Atonement Lutheran Church

Ott Ruckpositiv N, M

##### MARYLAND Severna Park

St. Martin's in-the-Field  
Episcopal Church

Schantz II/25 N, EP

##### MINNESOTA St. Paul

Nativity of Our Lord Catholic Church

Casavant III/52 N, ES

##### MISSOURI Kirkwood

First Presbyterian Church

Ott I/12 N, EM

E=ELECTR-(IC) (O) M=MECHANICAL N=NEW P=PNEUMATIC S=SLIDER

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# EASY SERVICE MUSIC

Marilyn Kay Stulken

The following lists are keyed to the Revised Common Lectionary, the lectionary used today in churches of a number of denominations. In many cases, the readings—especially the Gospels—will be the same as those in the Catholic, Episcopal, and older Lutheran lectionaries, hence the inclusion of hymn numbers for those groups as well. The Scriptures are listed to aid musicians working with other lectionaries, since there might be times when readings in those lectionaries fall on different calendar dates. Hymn-tune names are bracketed and in large and small caps. Publishers are in parentheses.

## HYMNAL CODES

CB = Catholic Book of Worship III  
CH = Chalice Hymnal  
CO = The Covenant Hymnal  
CP = Common Praise  
CW = Christian Worship  
EH = The Hymnal 1982  
EL = Evangelical Lutheran Worship  
HW = Hymnal: A Worship Book  
HS = Hymnal Supplement 98 (LCMS)  
JS = Journey Songs (second edition)  
LB = Lutheran Book of Worship  
LS = Lutheran Service Book  
LW = Lutheran Worship  
ME = The United Methodist Hymnal  
MO = Moravian Book of Worship  
NC = The New Century Hymnal  
PH = Psalter Hymnal  
PR = The Presbyterian Hymnal  
VU = Voices United  
WL = Wonder, Love, and Praise  
WO = Worship III  
WV = With One Voice

## JUNE 1, 2008

Proper 4

### SCRIPTURES

Deuteronomy 11:18–21, 26–28  
Psalm 31: 1–5, 19–24  
Romans 1:16–17; 3:22b–28  
Matthew 7:21–29

### HYMN

Come, thou/O Fount of every blessing

CH 16	LS 686
CO 68	ME 400
CP 354	MO 782
EH 686	NC 459
EL 807	PH 486
HS 876	PR 356
HW 521	VU 559
LB 499	

### HYMN

Oh, that the Lord would guide my ways

CW 462	LS 707
EL 772	LW 392
LB 480	

### ANTHEM

Jehovah Is My Shield, My Glory—Handel/  
Preston

SATB/keyboard  
(Coronet Press/Theodore Presser Company  
#392-4245)

### PRELUDE

Come, Thou/O Fount of Every Blessing  
[NETTLETON]—Lovelace  
*The Concordia Hymn Prelude Series*, Vol. 33,  
p. 30  
(Concordia Publishing House #97-5748)

### POSTLUDE

Oh, That the Lord Would Guide My Ways  
[EVAN]—Bender  
Bender: *Twenty-four Hymn Introductions*,  
p. 26  
(Concordia Publishing House #97-5303)

## JUNE 8, 2008

Proper 5

### SCRIPTURES

Hosea 5:15–6:6  
Psalm 50: 7–15  
Romans 4:13–25  
Matthew 9:9–13, 18–26

### HYMN

The God of Abraham praise

CH 24	LS 798
CO 37	LW 450
CP 347	ME 116
EH 401	MO 468
EL 831	NC 24
HW 162	PH 621
JS 602	PR 488
LB 544	WO 537

### HYMN

There's a wideness in God's mercy

CB 443	LB 290
CH 73	ME 121
CP 606	NC 23
EH 469/470	PR 298
EL 587/588	VU 271
HW 145	WO 595/596
JS 748	

### ANTHEM

If I Take the Wings of Morning—Husberg  
SATB/keyboard  
(Selah Publishing Co. #420-162)

### PRELUDE

I Know of a Sleep in Jesus' Name  
[DEN SIGNED DAG]—Gehrke  
*The Concordia Hymn Prelude Series*, Vol. 12,  
p. 22  
(Concordia Publishing House #97-5619)

### POSTLUDE

There's a Wideness in God's Mercy  
[IN BABILON]—Weiss  
*The Parish Organist*, Vol. 11, p. 38  
(Concordia Publishing House #97-4758)

## JUNE 15, 2008

Proper 6

### SCRIPTURES

Exodus 19:2–8a  
Psalm 100  
Romans 5:1–8  
Matthew 9:35–10:8

### HYMN

All people that on earth do dwell

CB 578	LS 791
CH 18	LW 435
CO 42	ME 75
CP 349	MO 539
CW 233	NC 7
EH 377/378	PH 100
EL 883	PR 220/221
HW 42	VU 822
JS 604	WO 669/670
LB 245	

### HYMN

Salvation unto us has come

CW 390	LB 297	LW 355
EL 590	LS 555	

### ANTHEM

Bless Me, Lord—Schubert/Liebergen  
SATB/keyboard  
(Hinshaw Music #HMC2070)

### PRELUDE

Hark! The Voice of Jesus Calling  
[GALILEAN]—Hofland  
*The Parish Organist*, Vol. 1, p. 57  
(Concordia Publishing House #97-1145)

### POSTLUDE

All People That On Earth Do Dwell  
[OLD HUNDREDTH]—Tindall  
*83 Musical Gifts*, Part 2, p. 304 (Variation 4)  
(Darcey Press #1-889079-40-5)

## JUNE 22, 2008

Proper 7

### SCRIPTURES

Jeremiah 20:7–13  
Psalm 69:8–20  
Romans 6:1b–11  
Matthew 10:24–39

### HYMN

All who believe and are baptized

CO 541	EH 298	LB 194
CP 34	EL 442	LS 601
CW 299	HW 436	LW 225

### HYMN

"Take up thy/your cross," the Savior said

CB 353	LW 382
CO 623	ME 415
CP 431	MO 758
EH 675	NC 204
EL 667	PR 393
HW 536	VU 561
JS 524	WO 634
LB 398	

**ANTHEM**  
Psalm 13—Arnatt  
Two-part mixed chorus/organ  
(E.C. Schirmer #5402)

**PRELUDE**  
All Who Believe and Are Baptized  
[ES IST DAS HEIL]—Kauffmann  
*The Concordia Hymn Prelude Series*, Vol. 16,  
p. 13  
(Concordia Publishing House #97-5707)

**POSTLUDE**  
Let Us Ever Walk With Jesus  
[LASSET UNS MIT JESU ZIEHEN]—Rotermund  
*The Concordia Hymn Prelude Series*, Vol. 30,  
p. 22  
(Concordia Publishing House #97-5745)

**JUNE 29, 2008**  
**Proper 8**

**SCRIPTURES**  
Jeremiah 28:5-9  
Psalm 89:1-4, 15-18  
Romans 6:12-23  
Matthew 10:40-42

**HYMN**  
Where cross the crowded ways of life

CH	665	ME	427
CO	622	MO	581
CP	592	NC	543
EH	609	PH	602
EL	719	PR	408
HW	405	VU	681
LB	429		

**HYMN**  
Amazing grace

CB	480	LW	509
CH	546	ME	378
CO	341	MO	783
CP	352	NC	547
CW	379	PH	462
EH	671	PR	280
HW	143	VU	266
JS	713	WO	583
LB	448		

**ANTHEM**  
Christ Has No Body Now but Yours—  
Ogden  
Unison, descant/organ, opt. solo instrument  
(Royal School of Church Music/GIA  
Publications UK #RA171/US #G-6127)

**PRELUDE**  
We Give Thee but Thine Own  
[HEATH]—Pearce  
*The Concordia Hymn Prelude Series*, Vol. 26,  
p. 36  
(Concordia Publishing House #97-5741)

**POSTLUDE**  
Amazing Grace  
[NEW BRITAIN]—Callahan  
Callahan: *Great American Hymns: Music for Manuals*, p. 5  
(MorningStar Music Publishers  
#MSM-10-883)

# THE OHS CATALOG

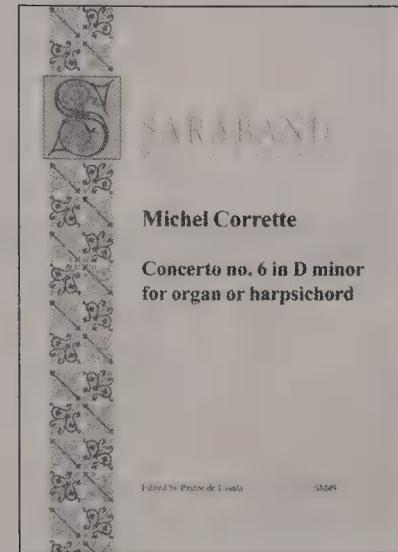
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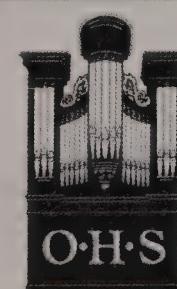
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## RECITALS

Material may be submitted via regular mail or e-mail to Robert Price ([rprice@agohq.org](mailto:rprice@agohq.org)).

LEO ABBOTT, 10/18, Grace Cathedral [Aeolian-Skinner/Casavant organ], San Francisco, Calif. Mendelssohn, *Sonata No. 3 in A*. Mozart, *Fantasia in f*, K. 594. Karg-Elert, *Pastel in F-sharp*. Abbott, *Variations on the Hymn Tune Slane*. Widor, *Scherzo (Symphony IV)*. Hakim, *Vexilla regis prodeunt*.

CHRIS S. BRUNT, 12/11, Highland Park United Methodist Church [Austin organ], Dallas, Tex. Roberts, *Prelude and Trumpeting*. Demessieux, *Rorate coeli*. Bach, *Nun komm, der Heiden Heiland*. Walcha, *Zu Bethlehem geboren*. Messiaen, *Desseins éternels (La Nativité du Seigneur)*. Lovelace, *Pastorale on What Is This Goodly Fragrance?*

JAMES DAVID CHRISTIE, 11/19, Holy Trinity Church (Episcopal) [Rieger organ], New York, N.Y. Anon. Spanish (17th century), *Batalla famosa*. Bruna, *Tiento de 1º tono de mano derecha y al media a dos tiples*. Piroye, *La Béatitude*. Jullien, *Cromhorne en taille* (premier ton). Buxtehude, *Passacaglia in d*, BuxWV 161; *Canzona in d*, BuxWV 168; *Praeludium in g*, BuxWV 148. Langlais, *Acclamations (Suite médiévale)*. Christie, *Élégie*. Langlais, *Incantation pour un jour saint*. Pinkham, *Compline (The Book of Hours)*. Isoir, *Six Variations sur un psaume huguenot*, op. 1.

KEN COWAN, 1/8, Coral Ridge Presbyterian Church [Ruffatti organ], Fort Lauderdale, Fla. Bach, *Toccata, Adagio and Fugue in G*, BWV 564. Karg-Elert, *Harmonies du soir (Trois Impressions*, op. 72); *Valse mignonne*, op. 142, no. 2. Liszt-Cowan, *Mephisto Waltz No. 1*. Bovet, *Salamanca*. Still, *Reverie*. Vierne, *Naiades (Pièces de fantaisie*, op. 55). Reger, *Fantasy on How Brightly Shines the Morning Star*, op. 40, no. 1.

ADAM F. DIEFFENBACH, 11/16, Cathedral of St. Patrick [Austin organ], Harrisburg, Pa. Bach, *Toccata and Fugue in d*. Mendelssohn, *Sonata No. 1 in f*. Brahms, *Es ist ein Ros' entsprungen*. Langlais, *Chant de paix (Neuf Pièces)*. Messiaen, *Le Banquet céleste*. Widor, *Symphony V: Movements 1, 4, and 5*.

EMMA LOU DIEMER, 12/16, Trinity Episcopal Church [Abbott & Sieker organ], Santa Barbara, Calif. Bach, *Break Forth, O Beauteous Light*. Dinda, *Awake, Awake for Night Is Flying*. Diemer, *Fantasy on O How Shall I Receive Thee*. Gell, *Let All Mortal Flesh Keep Silence*. Balderston, *Kindle the Taper*. Hymn: *Lo, how a rose e'er blooming* (Cooman). Hymn: *On this day earth shall ring* (Cooman). Dixon, *Infant Holy, Infant Lowly; Good Christian Friends, Rejoice*. Diemer, *Still, Still, Still; Variations on How Can I Keep from Singing*. Improvisation on Familiar Carols.

STEVEN EGLER, 1/20, Central Michigan University (Staples Family Concert Hall) [Casavant organ], Mount Pleasant, Mich. Leighton, *Festival Fanfare for Organ*. Michel, *Three Jazz Organ Preludes: Swing Five (Erhalt uns, Herr); Bossa Nova (Wunderbar König); Afro-Cuban (In dir ist Freude)*. Near, *Passacaglia*; *Carillon on a Ukrainian Bell Carol*. Widor, *Symphony VII (Moderato); Choral; (Lento); Final*.

THOMAS KOLAR, 12/2, St. Mary's Church, Massillon, Ohio. Bach, *Nun komm, der Heiden Heiland*. Egidi, *Veni Redemptor gentium*. Mendelssohn, *Nun komm, der Heiden Heiland*. Herzog, *Moderato*. Buxtehude, *In dulci jubilo*, BuxWV 197. Bach, *In dulci jubilo*, BWV 729. Edmunson, *In dulci jubilo*. Barrett, *Offertory for the Christmas Season*. Whitehead, *Croon Carol*. Brahms, *Es ist ein Ros' entsprungen*, op. 122. Lang, *Vorspiel zu Es ist ein Ros' entsprungen*. Reger, *Weihnachten*, op. 145, no. 3. Bartmuss, *Heilige Nacht*, op. 36. Guilmant-Dickinson, *Berceuse; Prière*, op. 42. Dubois, *Noël*. Ponce-Nevin, *Estrellita*. Faulkes, *Paraphrase on a Christmas Hymn*, op. 151, no. 1. Purvis, *Greensleeves (Four Carol Preludes)*. Arr. Pasquet, *Deck the Halls*.

ROSALIND MOHNSEN, 7/15, Church of St. Joan of Arc [Kilgen organ], Indianapolis, Ind. Du ruflé, *Choral varié (Prélude, Adagio et Choral varié sur le thème du Veni Creator*, op. 4). Saint-Saëns, *O salutaris (Messe*, op. 4). Charpentier-Glover, *Prélude (Te Deum)*. Verdi-Mohnsen, *Marcia funebre (Giovanna d'Arco)*. Hymn: *The maid of France, with visioned eyes (Noël Provençal)*. Krebs, *Trio*. Clokey, *The Wind in the Chimney (Fireside Fancies*, op. 29). Purvis, *Canticle of the Sun (Saint Francis Suite)*.

DEREK E. NICKELS, 11/4, Glenview Community Church [Buzard organ], Glenview, Ill. Franck, *Pièce héroïque*. Buxtehude, *Passacaglia in d*, BuxWV 161. Bach, *Wer nur den lieben Gott lässt walten*, BWV 647; *Ach bleib bei uns, Herr Jesus Christ*, BWV 649; *Kommst du nun, Jesu, vom Himmel herunter*, BWV 850. Bach-Nickels, *Ein' feste Burg ist unser Gott (Cantata 80)*. Widor, *Moderato cantabile (Symphony VIII)*. Bingham, *Roulade*, op. 9, no. 3. Sowerby, *Requiescat in pace*. Langlais, *Final (Première Symphonie)*.

J. CHRISTOPHER PARDINI, 12/5, East Liberty Presbyterian Church [Aeolian-Skinner/Goulding & Wood organ], Pittsburgh, Pa. Bach, *In dulci jubilo*, BWV 729. Arr. Hebble, *I Wonder as I Wander*. Purvis, *Christmas Rhapsody*. Bach, *Nun komm, der Heiden Heiland*, BWV 659 and 661 (two settings). Wood, *Woodworks for Christmas: Sussex Carol; Christmas Is Here*. Cheban, *Grand Fantasia on Joy to the World*.

BEDE JAMES MCK. PARRY, 11/18, St. Luke's Episcopal Church, Evanston, Ill. Bach, *Prelude and Fugue in b*, BWV 544. Buxtehude, *Fugue in C*, BuxWV 174. Sowerby, *Carillon*. Alain, *Litanies*. Purvis, *Capriccio on the Notes of the Cuckoo*. Widor, *Salve Regina (Symphony II); Toccata (Symphony V)*.

IAN QUINN, 1/26, King's College, Cambridge, England. Planyavsky, *Toccata alla Rumba*. Glazunov, *Prelude and Fugue in d*, op. 98. Barber, *Wondrous Love (Variations on a Shape-note Hymn)*. Quinn, *Continuum (Notre-Dame)*. Paulus, *Triptych: Like an ever-rolling stream; Still be my vision; As if the whole creation cried*.

DAVID ROTHE, 1/25, Episcopal Church of the Incarnation, Santa Rosa, Calif. Bach, *Prelude and Fugue in c*, BWV 549. Walther, *Chorale Variations on Meinem Jesum lass ich nicht*. Couperin, *Mass for the Convents* (selections). Bach, *Prelude and Fugue in E-flat*, BWV 552. Buxtehude, *Chorale Fantasia on Wie schön leuchtet der Morgenstern*, BuxWV 223. Clérambault, *Livre d'orgue: Basse et dessus de trompette (Suite du premier ton); Basse de cromorne (Suite du deuxième ton)*. Messiaen, *Apparition de l'Eglise éternelle*. Rothe, *Advent of the Wise Men*. Buxtehude, *Praeludium in g*, BuxWV 149.

NAOMI ROWLEY, assisted by Nancy Reichmann, oboe, 10/21, Shepherd of the Bay Lutheran Church, Ellison Bay, Wis. Hollins, *A Trumpet Minuet*. Zundel, *Introduction and Fugue in d*. Tag, *Now Thank We All Our God*. Hymn: *For the beauty of the earth* (Mahnke). Foote, *Cantilena in G*. Duruflé, *Choral varié (Prélude, Adagio et Choral varié sur le thème du Veni Creator, op. 4)*. Gade, *Tone Piece in F*. Jordan, *Aria for Oboe and Organ*. Handel, *Concerto in F*. Hymn: *All people that on earth do dwell* (Pelz). Carter, *Aria*. Gigout, *Toccata in b*.

ANDREW SCANLON, 11/11, Notre-Dame Cathedral, Paris, France. Langlais, *Incantation pour un jour saint*. Franck, *Choral in a*. Bach, *Prelude and Fugue in b*, BWV 544. Leguay, *Prélude XX*. Vierne, *Final (Symphony I)*.

DONG-ILL SHIN, 1/24, First (Scots) Presbyterian Church [Ontko & Young organ], Charleston, S.C. Bach, *Toccata, Adagio and Fugue*, BWV 564. Mendelssohn, *Sonata No. 6 in d*. Vierne, *Naiades (Pièces de fantaisie, op. 55)*. Franck, *Fantaisie in A*. Liszt, *Prelude and Fugue on B-A-C-H*.

J. RICHARD SZEREMANY, 12/12, East Liberty Presbyterian Church [Aeolian-Skinner/Goulding & Wood organ], Pittsburgh, Pa. Bach, *Sleepers, Wake! A Voice Astounds Us*. Manz, *Sleepers, Wake! A Voice Astounds Us* (three settings). Hymn: *Good Christian friends, rejoice*. Engel, *Variations on In dulci jubilo*. Charpentier, *Noël en Grand Chœur*. Votre Bonté, grand Dieu. Langlais, *La Nativité (Poèmes évangéliques)*. Purvis, *Greensleeves* (Four Carol Preludes); *Divinum mysterium* (Five Pieces on Gregorian Themes).

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# CALENDAR

May 15–June 14

The deadline for this issue was March 15, 2008.

Deadline for the July issue (July 15–August 14) is May 15.

Deadline for the August issue (August 15–September 14) is June 15.

## ALABAMA

**Charles M. Kennedy**, Cathedral Church of the Advent, Birmingham, 5/16, 12:30 pm  
**Choral Evensong (Cathedral Choir)**, Cathedral Church of the Advent, Birmingham, 5/18, 4 pm

## CALIFORNIA

**Spring Concert (Pärt: Berliner Messe; Te Deum; Lauridsen: Lux aeterna (All Saints Choir and Instrumental Ensemble)**, All Saints' Church (Episcopal), Beverly Hills, 5/16, 8 pm (pre-concert lecture at 7:15 pm)

**James David Christie**, St. Mark's Lutheran, San Francisco, 5/17, 7:30 pm

**Giorgio Parolini**, St. Mary's Cathedral, San Francisco, 5/18, 3:30 pm

**Helena Chan**, Trinity Episcopal, Santa Barbara, 5/18, 3:30 pm

**Mary Preston**, First Congregational, Los Angeles, 5/18, 4 pm

**"A Messiaen Sampler"** (Jeffrey Smith, organ; **Christa Pfeiffer**, soprano; and **Kristin Pankonin**, piano), Grace Cathedral, San Francisco, 5/18, 4 pm

**Christoph Tietze**, St. Mary's Cathedral, San Francisco, 5/25, 3:30 pm

**McNeil Robinson**, Grace Cathedral, San Francisco, 5/25, 4 pm

**Compline (Schola Cantorum of St. James'**, **James Buonemani**, director), St. James' Church, Los Angeles, 5/25, 7:30 pm

**Terry Riley**, Walt Disney Concert Hall, Los Angeles, 5/25, 7:30 pm

**Le Mystère des Voix Bulgares (Bulgarian women's choir)**, Grace Cathedral, San Francisco, 5/28, 7:30 pm

**Occidental College Glee Club**, Grace Cathedral, San Francisco, 5/30, 7 pm

**Ken Cowan**, Grace Cathedral, San Francisco, 6/1, 4 pm

**Maxine Thévenot**, lecture-demonstration on Canadian music, UCLA Organ Studio, Los Angeles, 6/7, 10 am

**David Hurd**, Pasadena Presbyterian, Pasadena, 6/7, 7:30 pm

**Festal Evensong (Choir of Men and Boys and Choir Alumni)**, Grace Cathedral, San Francisco, 6/8, 3 pm

**Arthur LaMirande**, St. Mary's Cathedral, San Francisco, 6/8, 3:30 pm

**Frederick Swann**, St. Mark's United Methodist, San Diego, 6/8, 4 pm

**Choral Evensong**, St. Mark's Episcopal, Berkeley, 6/8, 5:30 pm

**Harry Huff**, St. Mark's Episcopal, Berkeley, 6/8, 6:10 pm

**Maxine Thévenot**, University of California (Royce Hall), Los Angeles, 6/8, 7 pm

## COLORADO

**Prizm Brass Quintet**, St. John's Cathedral, Denver, 6/4, 7:30 pm

**St. Martin's Chamber Choir**, St. John's Cathedral, Denver, 6/6, 7:30 pm

## CONNECTICUT

**Pierre Pincemaille**, St. Joseph Cathedral, Hartford, 5/16, 7:30 pm

**Festival of the Music of Roberta Bitgood (Choirs of First Church of Christ)**, First Church of Christ, Wethersfield, 5/18, 6 pm

**Benton Blasingame and Ahreum Han (Albert Schweitzer Organ Festival/USA winners' recital)**, First Church of Christ, Wethersfield, 6/8, 7 pm

## DELAWARE

**Delaware Valley Chorale (David Christopher, conductor; David Schalat, organ)**, Grace Methodist, Wilmington, 5/18, 3 pm

## FLORIDA

**Marilyn Keiser**, workshop, Palma Ceia Presbyterian, Tampa, 5/17, 10 am; recital, 5/18, 3 pm

**Choral Evensong (Ken Willy, director; Simon Jacobs, organ)**, St. Thomas Episcopal Parish, Coral Gables, 5/18, 6 pm

**Choral Evensong (Orlando Deanery Girls Choir)**, Cathedral Church of St. Luke, Orlando, 5/19, 6 pm

**"A Tapestry of Voices" (choir festival featuring local choirs)**, St. Thomas Episcopal Parish, Coral Gables, 5/31, 7:30 pm

**Mozart: Mass in C (Christ Church Choir and Chamber Orchestra)**, Christ Church, Bradenton, 6/1, 11 am

**Choral Evensong (Ken Willy, director; Simon Jacobs, organ)**, St. Thomas Episcopal Parish, Coral Gables, 6/1, 6 pm

**Choral Evensong (Orlando Deanery Boy choir and Men's Choir)**, Cathedral Church of St. Luke, Orlando, 6/1, 6 pm

## GEORGIA

**Choral Evensong (Choir of Girls, Boys, and Adults)**, Cathedral of St. Philip, Atlanta, 5/15, 5:45 pm

**Bruce Neswick**, Cathedral of St. Philip, Atlanta, 5/18, 3:15 pm

**Choral Evensong (Choir of Girls, Boys, and Adults)**, Cathedral of St. Philip, Atlanta, 5/18, 4 pm

**Young Choir Musical Dinner Theater**, Peachtree Road United Methodist, Atlanta, 5/28, 5:30 pm

**Peter Richard Conte**, Cathedral of St. Philip, Atlanta, 6/11, 7:30 pm

## HAWAII

**Paul Jacobs**, Central Union Church, Honolulu, 6/13, 7 pm

## IDAHO

**Craig S. Williams (dedicatory recital)**, First Presbyterian, Boise, 5/23, 7:30 pm

## ILLINOIS

**Bradley Hunter Welch**, Trinity Evangelical Lutheran, Peoria, 5/16, 7:30 pm

**James Russell Brown**, Presbyterian Homes (Elliott Chapel), Evanston, 5/19, 1:30 pm

**David C. Jones**, Fourth Presbyterian, Chicago, 5/23, 12:10 pm

## INDIANA

**John Gouwens**, carillon, Culver Academies (Memorial Chapel), Culver, 5/17, 4 pm, and 5/31, 7:30 pm

**Eleganza Germanfest Concert**, Trinity Episcopal, Fort Wayne, 6/1, 5 pm

**Choral Concert (St. John's Chancel Choir, Mark X. Hatfield, director of music-organist; Jennifer Korba, soprano; Gina Moore, gospel artist)**, St. John's East United Church of Christ, Evansville, 6/10, 7 pm

## MAINE

**"Meet the King of Instruments" (youth concert)**, Portland City Hall (Merrill Auditorium), Portland, 5/20, 10:30 am

## MARYLAND

**Baltimore Boychoir Festival (Maryland State Boychoir with boychoirs from throughout the U.S., Bob Chilcott, guest director)**, Goucher College (Kraushaar Auditorium), Towson, 5/17, 7:30 pm

**Stephen Hamilton**, Church of St. Martin in the Field, Baltimore, 6/1, 4 pm

## MASSACHUSETTS

**Brenda Portman**, Wesley United Methodist, Worcester, 6/1, 12:15 pm

**Choral Evensong**, All Saints Church, Worcester, 6/8, 5 pm

## MICHIGAN

**Michigan State University Community Children's Choir**, St. Paul's Episcopal, Flint, 5/16, 7:30 pm

**Ken Cowan**, Central United Methodist, Muskegon, 5/18, 7 pm

**True North Brass**, First United Methodist, Birmingham, 5/18, 7:30 pm

**Glenn Burdette**, St. James Episcopal, Birmingham, 6/1, 4 pm

**Carrie Groenewold**, Pillar Church, Holland, 6/4, 12:15 pm

**Evensong and Bell Choir Concert**, St. Paul's Episcopal, Flint, 6/8, 4 pm

**Joan Ringerwole**, Pillar Church, Holland, 6/11, 12:15 pm

## MINNESOTA

**Kantorei Chamber Choir (Axel Theimer, artistic director)**, Wayzata Community Church, Wayzata, 5/18, 3 pm

**Brian Carson**, Church of St. Louis, King of France, St. Paul, 5/20, 12:35 pm

**Eileen Nelson Ness**, Christ United Methodist, Rochester, 6/3, 12:20 pm

**Brian Williams**, Christ United Methodist, Rochester, 6/10, 12:20 pm

**David Cherwien and Layton James**, organ and harpsichord (Bach Tage), Mount Olive Lutheran, Minneapolis, 6/14, 4:30 pm

## MISSISSIPPI

**Brett Valliant (silent film, The Hunchback of Notre-Dame)**, First-Trinity Presbyterian, Laurel, 6/4, 8 pm

**Brett Valliant (silent film, The Kid)**, First-Trinity Presbyterian, Laurel, 6/5, 8 pm

**Perry Redfearn**, First Presbyterian, Greenwood, 6/8, 4 pm

## NEW JERSEY

**Cj Sambach**, school performances, United Methodist, Morristown, 5/15, 9:30 and 11 am and 1 pm

**Jan Piet Kniff**, Christ Church, New Brunswick, 5/18, 6:30 pm (following 6 pm Vespers)

**"Best of Beethoven" (Sanctuary Choir, Ted W. Barr, conductor; F. Anthony Thurman, organ; Gayle Martin Henry, piano)**, Trinity Presbyterian, Cherry Hill, 5/18, 7 pm

**Community Hymn Festival (featuring winner of the Rodland Memorial Organ Scholarship) (Northern New Jersey AGO Chapter)**, West Side Presbyterian, Ridgewood, 5/18, 7:30 pm

**Mendelssohn: Elijah (Archdiocesan Choral Festival)**, Cathedral Basilica of the Sacred Heart, Newark, 5/20, 8 pm

**Eric Plutz**, Princeton University (Chapel), Princeton, 5/30, 3:30 pm

**Frederick Swann**, with the New Jersey Choral Society (Vierne: Messe solennelle; other works), West Side Presbyterian, Ridgewood, 5/31, 8 pm

**Rick Erickson**, Christ Church, New Brunswick, 6/1, 6:30 pm (following 6 pm Vespers)

**Gwendolyn Toth**, Christ Church, New Brunswick, 6/8, 6:30 pm (following 6 pm Vespers)

## NEW MEXICO

**Choral Concert (Cathedral choirs, Iain Quinn and Maxine Thévenot, conductors)**, Cathedral Church of St. John, Albuquerque, 6/1, 4 pm

## NEW YORK

**Paul Jacobs (dedicatory recitals)**, Christ and St. Stephen's Episcopal, New York, 5/17, 4 and 7:30 pm

**Mozart: Requiem**, Church of St. Joseph, Bronxville, 5/18, 3 pm

**Schubert: Mass in G; Vaughan Williams: Mass in G (St. Andrew Chorale, Andrew Henderson, conductor)**, Madison Avenue Presbyterian, New York, 5/18, 3 pm

**Phillip Brisson**, U.S. Military Academy (Cadet Chapel), West Point, 5/18, 3 pm

**Choral Evensong (Larry Tremsky, director; Alistair Nelson, organ)**, Cathedral of the Incarnation, Garden City, 5/18, 4 pm

**Matthew Lewis**, Church of St. Mary the Virgin, New York, 5/18, 4:40 pm (before Choral Evensong)

**Choral Evensong (Choir of St. Peter's Church, Morristown, N.J., Brian Harlow, director)**, Church of St. Mary the Virgin, New York, 5/18, 5 pm

**Frederick Teardo**, St. Thomas Church, New York, 5/18, 5:15 pm

**Choir Festival (David Hurd, organ)**, St. Peter's by-the-Sea Episcopal, Bay Shore, 5/18, 6 pm

**Robert McCormick**, with Ruth Cunningham, soprano, Church of St. Mary the Virgin, New York, 5/19, 8 pm

**Grands Motets (Lully, de Lalande, Charpentier, Rameau, and others) (Trinity Choir and the Rebel Baroque Orchestra)**, Trinity Church, Wall Street, New York, 5/20, 7:30 pm

**"A Ralph Vaughan Williams Celebration" (AmorArtis Chorus and Orchestra, Johannes Somary, conductor; Gail Archer, organ)**, Blessed Sacrament Roman Catholic Church, New York, 5/20, 8 pm

**Frederick Swann**, Interchurch Center (Chapel), New York, 5/27, 6 pm

**David Briggs (silent film, Joan of Arc)**, Madison Avenue Presbyterian, New York, 5/28, 7:30 pm

**Gail Archer (all Messiaen)**, St. Patrick's Cathedral, New York, 5/29, 7 pm

**Parker Kitterman**, Cathedral of the Incarnation, Garden City, 6/1, 4 pm

**Choral Evensong (massed choirs)**, St. Bartholomew's Church, New York, 6/1, 5 pm

**"Benjamin Britten Blast" (Transfiguration Choir of Men and Boys, Girl Choir, and Camerata, Claudia Dumschat, conductor)**, Church of the Transfiguration, New York, 6/4, 7:30 pm

**Craig S. Williams**, Christ Episcopal, Hudson, 6/7, 6 pm

**Jonathan Hall**, Old Palatine Church, St. Johnsville, 6/8, 3 pm

**Choral Evensong (Larry Tremsky, director; Alistair Nelson, organ)**, Cathedral of the Incarnation, Garden City, 6/8, 4 pm

**Thomas Murray**, Cathedral of the Incarnation, Garden City, 6/13, 7 pm

**Craig S. Williams**, St. Paul's Episcopal Cathedral, Syracuse, 6/14, 7:30 pm

## NORTH CAROLINA

**John Apple**, Westminster Presbyterian, Charlotte, 6/1, 7:30 pm

**Stephen and Susan Tally**, Covenant Presbyterian, Charlotte, 6/8, 7:30 pm

## OHIO

**Matthew Scavo**, Broad Street Presbyterian, Columbus, 6/8, 4:30 pm

## OKLAHOMA

**Choral Evensong (Trinity Choir, Casey Cantwell, director)**, Trinity Episcopal, Tulsa, 5/18, 5 pm

**Tulsa Boy Singers (Casey Cantwell, director)**, Trinity Episcopal, Tulsa, 5/30 and 5/31, 7:30 pm

## OREGON

**Pacific Youth Choir (Coro Nova and Cascadia Choirs) (Mia Hall Savage, director)**, Trinity Episcopal Cathedral, Portland, 6/1, 3 pm

**PENNSYLVANIA**  
**Kerry Beaumont**, Church of the Good Samaritan, Paoli, 5/16, 7 pm

**Marek Kudlicki**, Church of the Epiphany, Pittsburgh, 5/16, 8 pm

**Spring Concert (Bach and Handel Chorale and Festival Orchestra, Randall D. Perry, artistic director)**, St. Mark's Church, Jim Thorpe, 5/17, 3 pm

**Brian Hoffman (all Bach)**, Covenant-Central Presbyterian, Williamsport, 5/18, 3 pm

**Alan Morrison**, St. John's Evangelical Lutheran, Allentown, 5/18, 4 pm

**Diane Bish**, with the Chancel Choir and Brass Ensemble of Trinity Lutheran Church, Timothy Koch, conductor, Trinity Lutheran, Camp Hill, 5/18, 4 pm

**Chester Children's Choir (John Alston, director)**, St. Peter's Church in the Great Valley (barn), Malvern, 5/18, 4 pm

**Rossini: Stabat Mater; other works (Shady-side Chancel Choir and Choral Society, Curt Scheib, conductor)**, J. Christopher

**PARDINI, organ**, Shadyside Presbyterian, Pittsburgh, 5/18, 4 pm  
**DAVID CLARK LITTLE**, harpsichord, Aldersgate United Methodist (Music Center), Wilmington, 5/18, 4 pm  
**Poulenc: Concerto for Organ, Strings, and Timpani; Rheinberger: Organ Concerto No. 1 in F; other works** (Chamber Orchestra of St. Paul's Church; Gerald Carey and Lee F. Milhous, organ), St. Paul's Episcopal, Doylestown, 6/1, 4 pm  
**Solemn Evensong and Benediction** (Lee F. Milhous, director of music), St. Paul's Episcopal, Doylestown, 6/7, 5 pm  
**Choral Evensong**, St. Peter's Church in the Great Valley (barn), Malvern, 6/8, 4 pm

#### SOUTH CAROLINA

**DAVID C. JONES**, First (Scots) Presbyterian, Charleston, 6/5, 10 am

#### TENNESSEE

**Choral Evensong and Recital**, St. Paul's Episcopal, Murfreesboro, 5/18, 3:30 pm  
**Malcolm Matthews**, Episcopal Church of the Ascension, Knoxville, 5/27, 7:30 pm  
**James Reed**, All Saints' Episcopal, Morris-town, 6/5, 12:15 pm  
**Memphis Boychoir (20th anniversary celebration)**, St. John's Episcopal, Memphis, 6/6, 7:30 pm

#### TEXAS

**Michael Britt**, St. Stephen Presbyterian, Fort Worth, 5/18, 7:30 pm

#### VERMONT

**John Weaver**, Stowe Community Church, Stowe, 5/21, 12 noon

#### VIRGINIA

**Rutter: Gloria; Psalm 150 (Adult Choir)**, Grace and Holy Trinity Episcopal, Richmond, 5/18, 10 am  
**Paul Skevington**, St. Luke Catholic Church, McLean, 5/21, 1 pm  
**Memorial Day Concert (National Men's Chorus)**, Thomas Beveridge, director; Paul Skevington, organ; Thomas Pandolfi, piano; and Phil Snedecor, trumpet), St. Luke Catholic Church, McLean, 5/25, 5 pm  
**James David Christie**, St. Luke Catholic Church, McLean, 6/6, 8 pm; masterclass, 6/7, 10 am

#### WASHINGTON

**Frederick Swann**, First Baptist, Seattle, 5/16, 8 pm; workshop, 5/17, 9:30 am

#### WISCONSIN

**Sr. Mary Arnold Staudt, OSF**, Sinsinawa Mound, Sinsinawa, 6/4, 7 pm  
**Mark Brampton Smith**, Sinsinawa Mound, Sinsinawa, 6/11, 7 pm

#### CANADA

**ONTARIO**  
**Alison Clark**, St. Jude's Anglican Church, Brantford, 5/16, 12:15 pm  
**Kerry Beaumont**, St. Thomas's Church, Toronto, 5/21, 7:30 pm  
**James Noakes**, St. Jude's Anglican Church, Brantford, 5/23, 12:15 pm  
**Massed Choir Festival (Kaleidoscope Singers, Jerry Cichocki, guest conductor)**, Ryerson United Church, Ancaster, 5/25, 3 pm  
**Philip Crozier**, St. Barnabas Church, Ottawa, 5/28, 12:15 pm  
**Aaron Tan**, St. Thomas's Church, Toronto, 5/28, 7:30 pm  
**Christiaan Teeuwesen**, St. Jude's Anglican Church, Brantford, 5/30, 12:15 pm  
**Angus Sinclair**, Trinity Anglican Church, Cambridge, 6/5, 12:15 pm  
**Katharine Rochester**, Trinity Anglican Church, Cambridge, 6/12, 12:15 pm

#### QUEBEC

**Choral Evensong (The Anglican Singers of St. James Episcopal Church, New London, Conn., Simon Holt, director)**, Cathedral of the Holy Trinity (Anglican), Old Quebec City, 5/18, 5 pm  
**Francine Nguyen-Savaria**, St. James Church, Montreal, 6/3, 12:30 pm  
**Jonathan Oldengarm**, St. James Church, Montreal, 6/10, 12:30 pm



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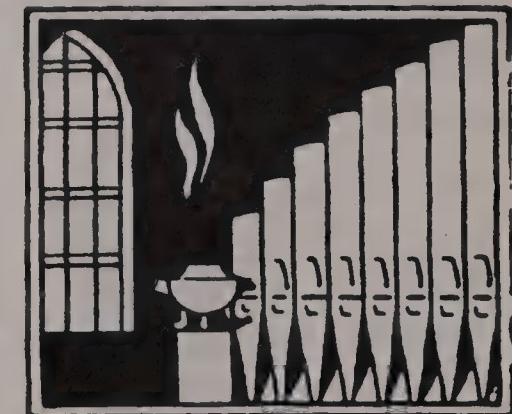
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AGO committees are in the process of investigating members' complaints about wrongful termination of employment and have concluded their investigations with respect to other complaints. For current information on the status of these cases, please see the notices posted within each region of the Positions Available section on the AGO Web site ([www.agohq.org](http://www.agohq.org)), or contact AGO National Headquarters.

Material may be submitted via regular mail or e-mail to Robert Price ([rprice@agohq.org](mailto:rprice@agohq.org)).

Crown of Life Lutheran Church, 13131 Spanish Garden Dr., Sun City West, AZ 85375. 623-546-6228; Web: [www.colchurch.com](http://www.colchurch.com). Part-time Director of Choirs. Send resume, references, and salary history to the church address.

Foothill Presbyterian Church, 5301 McKee Rd., San Jose, CA 95127. 408-258-8133; fax: 408-258-8267; e-mail: [jayjordana@gmail.com](mailto:jayjordana@gmail.com); Web: [www.foothillpc.org](http://www.foothillpc.org). Organist/Pianist. Send resume via above e-mail, fax, or street address.

First Congregational Church (UCC), 122 Broad St., Guilford, CT 06437. 203-453-5249; fax: 203-458-1019; e-mail: [MusicSearch@firstchurchguilford.org](mailto:MusicSearch@firstchurchguilford.org); Web: [www.firstchurchguilford.org](http://www.firstchurchguilford.org). Full-time Director of Music Ministries. Send resume, references, and a short essay describing your philosophy of church music to Music Search Committee at the church address/e-mail. Contact Music Search Committee at 203-458-9253.

St. Peter's Episcopal Church, 421 Oxford Rd., Oxford, CT 06478. 203-888-5279; e-mail: [ldhahneman@sbcglobal.net](mailto:ldhahneman@sbcglobal.net). Part-time Organist-Choir Director. Send letter of interest and resume to the Rev. Dr. Lisa D. Hahneman at the above e-mail or church address.

Immanuel Episcopal Church on the Green, 100 Harmony St., New Castle, DE 19720. 302-328-2413; fax: 302-328-6388; e-mail: [immanuelonthegreen@comcast.net](mailto:immanuelonthegreen@comcast.net); Web: [www.ImmanuelontheGreen.org](http://www.ImmanuelontheGreen.org). Organist and Choir Director. Send resume with references to Organist-Choir Director Search Committee at the church address above. Please, no recordings at this time.

White Clay Creek Presbyterian Church, 15 Polly Drummond Hill Rd., Newark, DE 19711. Web: [www.wccpc.org](http://www.wccpc.org). Part-time Director of Music (24 hours per week). Send resume (including names and addresses of at least three references) to Music Search Committee at the church address. Inquiries by e-mail may be directed to Jeff Jordan, Chair of the Search Committee, at [29901@udel.edu](mailto:29901@udel.edu).

Peace Lutheran Church (ELCA), 15840 McGregor Blvd., Fort Myers, FL 33908. E-mail: [peace@peaceftmyers.com](mailto:peace@peaceftmyers.com). Organist/Pianist and/or Choir Director. Send resume and letter describing your vision for music in worship to the church/e-mail address.

Grace Lutheran Church, 745 South Ingraham Ave., Lakeland, FL 33801. 863-616-6452; fax: 863-686-0272; e-mail: [mflecke@flsouthern.edu](mailto:mflecke@flsouthern.edu); Web: [www.gracelakeland.com/index.html](http://www.gracelakeland.com/index.html). Part-time Organist. Send resume/curriculum vita to the church office in care of Mary M. Flekke, Worship and Music Chair.

First United Presbyterian Church, 1303 Royal Heights Rd., Belleville, IL 62223. 618-235-1714; fax: 618-233-0490; e-mail: [kdunn@firstunitedpres.org](mailto:kdunn@firstunitedpres.org); Web: [www.firstunitedpres.org](http://www.firstunitedpres.org). Full-time Director of Music-Organist. Send resume to the church address. Include work history, references, and any special accomplishments or recognition.

Trinity Episcopal Church, 130 North West St., Wheaton, IL 60187. 630-665-1101; fax: 630-752-0436; e-mail: [lpotter@trinitywheaton.org](mailto:lpotter@trinitywheaton.org); Web: [www.trinitywheaton.org](http://www.trinitywheaton.org). Part-time Choir Director. Send resume and references to the Rev. Canon Linda Potter at the church via the street or e-mail address above.

Our Lady of Perpetual Help Catholic Church, 1752 Scheller Lane, New Albany, IN 47150. 812-944-1184; e-mail: [fathereric@olphna.org](mailto:fathereric@olphna.org); Web: [www.olphna.org](http://www.olphna.org). Full-time Director of Liturgical Music Ministries. Send resume with references to Music Search Committee via the church or e-mail address above.

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SS. Peter and Paul Catholic Church, 902 East Ninth St., Hopkinsville, KY 42240. 270-885-8522; fax: 270-885-5296; e-mail: [jmthomas@saintspeterandpaulchurch.org](mailto:jmthomas@saintspeterandpaulchurch.org); Web: [www.saintspeterandpaulchurch.org](http://www.saintspeterandpaulchurch.org). Full-time Organist-Music Director. Send resume with references to Music Search Committee via the church or e-mail address above. If e-mailing, please include "Music Position" in the subject line.

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**Trinity Lutheran Church, 11200 Old Georgetown Rd., North Bethesda, MD 20852.** 301-874-4990; e-mail: [jim@leeplazar.net](mailto:jim@leeplazar.net); Web: [www.trinityelca.org](http://www.trinityelca.org). Part-time Music Director. Send resume and cover letter to Jim Lazar, Chair, Search Committee, at the above e-mail (preferred) or street address.

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**Lake Shore Presbyterian Church, 27801 Jefferson Ave., St. Clair Shores, MI 48081.** 586-777-8533; 586-948-0157 (evening); fax: 586-777-8533; e-mail: [ginny@lakeshorechurch.com](mailto:ginny@lakeshorechurch.com); Web: [www.lakeshorechurch.com](http://www.lakeshorechurch.com). Part-time Assistant Director of Music. For inquiries, contact Virginia Stieler, Director of Music, at the church. Send resume to the church by regular mail or e-mail.

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**Bethesda United Methodist Church, 2309 South Miami, Durham, NC 27703.** 919-596-3948; 919-768-7491 (evening); fax: 919-768-7491; e-mail: [sphillips@nccumc.org](mailto:sphillips@nccumc.org); Web: [www.bethesdaunitedmethodistchurch.com](http://www.bethesdaunitedmethodistchurch.com). Part-time Director of Music Ministry. Send resume to Sara Webb Phillips, Pastor, via the e-mail or street address above.

**First Presbyterian Church, 1604 Arendell St., Morehead City, NC 28557.** 252-247-3081; e-mail: [jkay@ec.rr.com](mailto:jkay@ec.rr.com); Web: <http://firstpresmhc.org>. Full-time Director of Music. Call or e-mail request for further information and/or application. Resume can be mailed to Mary Lou Kay, Director, Music Search Committee, 101 Cannery Row, Morehead City, NC 28557.

**Red Springs Presbyterian Church, 115 North Vance St., Red Springs, NC 28377.** 910-258-9349; 910-843-4478 (evening); e-mail: [andymanecu@yahoo.com](mailto:andymanecu@yahoo.com). Part-time Organist-Choir Director. A resume will be required as well as an interview with the Search Committee, either via phone or in person. Contact Andy Price, Chairman, Organist Search Committee, at the above phone number or e-mail address.

**Emmanuel Episcopal Church, 340 South Ridge St., Southern Pines, NC 28374.** 910-692-3171; 910-639-7111 (evening); fax: 910-693-3735; e-mail: [johnnybradburn@hotmail.com](mailto:johnnybradburn@hotmail.com); Web: <http://emmanuel-parish.org>. Three-fourths-time Assistant Director of Music. Send resume and references to Johnny Bradburn at the church address/e-mail.

**St. Wendelin Catholic Church, 323 North Wood St. (P.O. Box 836), Fostoria, OH 44830.** 419-435-6692; fax: 419-435-7826; e-mail: [nicholas.weibl@stwendelin.org](mailto:nicholas.weibl@stwendelin.org); Web: [www.stwendelin.org](http://www.stwendelin.org). Full-time Pastoral Associate for Music and Liturgy. Send cover letter, resume, and references to Search Committee, St. Wendelin Catholic Church, P.O. Box 836, Fostoria, OH 44830.

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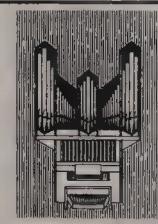
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Worthington Presbyterian Church, 773 High St., Worthington, OH 43085. 614-895-8123 (evening); e-mail: [rstipierre@insight.rr.com](mailto:rstpierre@insight.rr.com); Web: [www.worthingtonpres.org](http://www.worthingtonpres.org). Three-fourths-time Organist-Associate Music Director. Send resume, cover letter, repertoire list, representative CD of organ performance (and of group direction, if available), and at least three professional references to Ron St. Pierre, Chair, Music Search Committee, via the street or e-mail address above.

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Spirit and Truth Worship Center, 1000 Church Lane, Yeadon, PA 19050. 267-984-1208; fax: 610-622-7331; e-mail: [rbwhitaker89@yahoo.com](mailto:rbwhitaker89@yahoo.com). Part-time Director of Music. Send letter of interest and resume to the attention of Ministry Management Team via fax, regular mail, or e-mail as above.

Trinity Episcopal Church, 3000 North Kings Highway, Myrtle Beach, SC 29577. 843-602-7435; e-mail: [mslaby@sc.rr.com](mailto:mslaby@sc.rr.com); Web: <http://trinityepiscopalchurch.net>. Full-time Director of Music Ministries. Send resume and representative recording to the church address above. Consider the following: two solo organ works of varying style, one hymn, and an example of service music accompaniment and choral selections.

Church Street United Methodist Church, 900 Henley at Main Street, Knoxville, TN 37902. 865-521-0262; fax: 865-521-0261; e-mail: [kwoods@churchstreetumc.org](mailto:kwoods@churchstreetumc.org); Web: [www.churchstreetumc.org](http://www.churchstreetumc.org). Full-time Director of Music Ministries-Organist. Send letter of application and a professional resume with at least three references to Search Committee, Director of Music/Organist, P.O. Box 1303, Knoxville, TN 37901, or to the e-mail address above.

Independent Presbyterian Church, 4738 Walnut Grove Rd., Memphis, TN 38117. Web: [www.indepres.org](http://www.indepres.org). Full-time Organist-Music Associate. Send resume to the church address.

First Christian Church, 1601 Sunset Blvd., Houston, TX 77005. 713-526-2561; 281-489-2633 (evening); e-mail: [secty@fcchou.org](mailto:secty@fcchou.org); Web: [www.fcchou.org](http://www.fcchou.org). Part-time Organist. E-mail resume and letter of interest to the church secretary at [secty@fcchou.org](mailto:secty@fcchou.org).

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Church of Our Saviour (Episcopal), 1165 East Rio Rd., Charlottesville, VA 22901. Web: [www.cooschv.org](http://www.cooschv.org). Part-time Adult Choir Director. Contact the Rev. David M. Stoddart at 434-973-6512; e-mail: [dstoddart@cooschv.org](mailto:dstoddart@cooschv.org).

First Church of Christ, Scientist, 902 Division St., Tacoma, WA 98402. 360-357-6588; e-mail: [steve@evergreenrowing.com](mailto:steve@evergreenrowing.com). Part-time Organist. An audition will be scheduled. Contact Steve Wells, Music Committee Chairman, by e-mail or regular mail to explore this opportunity, ask questions, and schedule an audition. The committee will ask for references and a resume.

## CANADIAN LISTINGS

Church of the Atonement, 256 Sheldon Ave., Etobicoke, ON M8W 4X8. Organist-Choir Director. Please send resume by e-mail to [jubileecentre@bellnet.ca](mailto:jubileecentre@bellnet.ca), or by mail to the attention of the Church Wardens at the church address.

Eastminster United Church, 432 Bridge St. East, Belleville, ON K8N 1R1. Part-time Director of Music. E-mail resume and references to [echurch@eastminster.on.ca](mailto:echurch@eastminster.on.ca), or send by regular mail to the church address.

Augsburg Evangelical Lutheran Church, 224 Mill St. South, Brampton, ON L6Y 1T8. Web: [www.augsbram.ca](http://www.augsbram.ca). Part-time Director of Music (8–12 hours per week). E-mail resume to [www.augsbram.ca](http://www.augsbram.ca), or send to Search Committee at the church address. Visit the church's Web site for more information about the congregation.

All Saints' Anglican Church, King City, Ont. Part-time Organist-Director of Music (approximately ten hours per week). E-mail resume to the Rev. Nicola Skinner at [allsaintsrev@eol.ca](mailto:allsaintsrev@eol.ca).

Mayfield United Church, Brampton, Ont. Part-time Music Director (approximately 10–12 hours per week). Send resume to [mayfieldsec@mcybernet.net](mailto:mayfieldsec@mcybernet.net), or phone 905-843-1035 for more information.

First United Church, 525 Heatherhill Place, Waterloo, ON N2T 1H7. Web: [www.firstunitedchurch.ca](http://www.firstunitedchurch.ca). Director of Music (organist-choir director) (25 hours per week). Send resume to Rick Heemskerk, Search Committee, at the church address, or send by fax (519-745-8488) or e-mail ([rkhmskr@uwaterloo.ca](mailto:rkhmskr@uwaterloo.ca)). Visit the church's Web site for more information and a full position description.

First Unitarian Congregation of Waterloo, 299 Sydney St., Kitchener, ON N2G 3V8. Web: [www.waterloo.unitarians.ca](http://www.waterloo.unitarians.ca). Part-time Music Director (eight hours per week). A full job description is available on the church's Web site. The interested applicant should review the job description and submit an application to Lynn Rubinstein, Chair, Music Director Hire Committee, preferably by e-mail to [lpr@golden.net](mailto:lpr@golden.net), or by regular mail to the church address.

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Allen Organ Co.	<a href="http://www.allenorgan.com">www.allenorgan.com</a>	33	Karen McFarlane Artists Inc.	<a href="http://www.concertorganists.com">www.concertorganists.com</a>	Cover IV
Andover Organ Co.	<a href="http://www.andoverorgan.com">www.andoverorgan.com</a>	108	Miller Pipe Organ Co.	<a href="http://www.millerorgan.com">www.millerorgan.com</a>	109
Daniel L. Angerstein Organ Works		108	Milnar Organ Co.	<a href="http://www.milnarorgan.com">www.milnarorgan.com</a>	109
Balcom & Vaughan Pipe Organs		108	Muller Pipe Organ Co. Inc.	<a href="http://www.mullerpipeorgan.com">www.mullerpipeorgan.com</a>	101
Bedient Pipe Organ Co.	<a href="http://www.bedientorgan.com">www.bedientorgan.com</a>	108	Patrick J. Murphy	<a href="http://www.pjmorgans.com">www.pjmorgans.com</a>	91
Joby R. Bell	<a href="http://www.jobybells.org">www.jobybells.org</a>	40	Nichols & Simpson Inc.	<a href="http://www.nicholsandsimpson.com">www.nicholsandsimpson.com</a>	109
Berghaus Organ Co. Inc.	<a href="http://www.berghausorgan.com">www.berghausorgan.com</a>	77	Noack Organ Co.	<a href="http://www.noackorgan.com">www.noackorgan.com</a>	110
Bond Organ Builders	<a href="http://www.bondorgans.com">www.bondorgans.com</a>	108	OneLicense.net	<a href="http://www.onelicense.net">www.onelicense.net</a>	87
René Clausen Choral School	<a href="http://www.reneclausen.com">www.reneclausen.com</a>	104	Organ Historical Society	<a href="http://www.ohscatalog.org">www.ohscatalog.org</a>	29,103
Clayton Acoustics Group	<a href="http://www.claytonacoustics.com">www.claytonacoustics.com</a>	108	Organmaster Shoes	<a href="http://www.organmastershoes.com">www.organmastershoes.com</a>	101
Concept Tours	<a href="http://www.concept-tours.com">www.concept-tours.com</a>	79	Martin Ott Pipe Organ Co. Inc.	<a href="http://www.martinottpipeorgan.com">www.martinottpipeorgan.com</a>	110
Concert Artist Cooperative	<a href="http://www.concertartistcooperative.com">www.concertartistcooperative.com</a>	45	Parkey OrganBuilders	<a href="http://www.parkeyorgans.com">www.parkeyorgans.com</a>	87
Copeman Hart & Co.	<a href="http://www.copemanhart.co.uk">www.copemanhart.co.uk</a>	35	Peterson Electro-Musical Products Inc.	<a href="http://www.ics4000.com">www.ics4000.com</a>	53
Carlo Curley Concerts	<a href="http://www.carlo.com">www.carlo.com</a>	38	Petty-Madden Organbuilders	<a href="http://www.pettymadden.com">www.pettymadden.com</a>	85
Dobson Pipe Organ Builders Inc.	<a href="http://www.dobsonorgan.com">www.dobsonorgan.com</a>	108	Proscia Organbuilder Inc.	<a href="http://www.prosciaorgans.com">www.prosciaorgans.com</a>	105
Randall Dyer & Associates	<a href="http://www.rdyerorgans.com">www.rdyerorgans.com</a>	109	Quimby Pipe Organs Inc.	<a href="http://www.quimbypipeorgans.com">www.quimbypipeorgans.com</a>	87
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EastWest Organists	<a href="http://www.eastwestorganists.com">www.eastwestorganists.com</a>	30	Reuter Organ Co.	<a href="http://www.reuterorgan.com">www.reuterorgan.com</a>	95
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Foley-Baker Inc.	<a href="http://www.foleybaker.com">www.foleybaker.com</a>	76	Stephen Russell & Co.	<a href="http://www.russellorgans.com">www.russellorgans.com</a>	90
Fratelli Ruffatti	<a href="http://www.ruffatti.com">www.ruffatti.com</a>	85	Schantz Organ Co.	<a href="http://www.schantzorgan.com">www.schantzorgan.com</a>	Cover III
Friends of the Wanamaker Organ	<a href="http://www.wanamakerorgan.com">www.wanamakerorgan.com</a>	47	A.E. Schlueter Pipe Organ Co.	<a href="http://www.pipe-organ.com">www.pipe-organ.com</a>	99
Lois Fyfe Music	<a href="http://www.loisfyfemusic.com">www.loisfyfemusic.com</a>	77	Schoenstein & Co.	<a href="http://www.schoenstein.com">www.schoenstein.com</a>	28
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Glück New York	<a href="http://www.glucknewyork.com">www.glucknewyork.com</a>	109	Phyllis Stringham Concert Management	<a href="http://www.stringhamorganists.com">www.stringhamorganists.com</a>	65
Goulding & Wood Inc.	<a href="http://www.gouldingandwood.com">www.gouldingandwood.com</a>	49	Syracuse University Recordings	<a href="http://www.vpa.syr.edu/SUR/sur.html">www.vpa.syr.edu/SUR/sur.html</a>	89
Guzowski & Steppe Organbuilders		109	Maxine Thévenot	<a href="http://www.maxinethevenot.com">www.maxinethevenot.com</a>	89
Karen Holmes		85	Phillip Truckenbrod Concert Artists	<a href="http://www.concertartists.com">www.concertartists.com</a>	Cover II,1
Independent Concert Artists	<a href="http://www.iconcertartists.com">www.iconcertartists.com</a>	44	Gordon Turk	<a href="http://www.gordonturk.com">www.gordonturk.com</a>	107
Integrated Organ Tech. Inc.	<a href="http://www.iti.com">www.iti.com</a>	61	University of Kansas	<a href="http://www.ku.edu/~organ">www.ku.edu/~organ</a>	63
Interlochen Center	<a href="http://www.interlochen.org">www.interlochen.org</a>	46	Veritas Organ Co.	<a href="http://www.veritasorgans.com">www.veritasorgans.com</a>	110
Wilma Jensen	<a href="http://www.wilmajensen.com">www.wilmajensen.com</a>	36	Viscount Church Organs	<a href="http://www.viscount-organs.com">www.viscount-organs.com</a>	43
Johannus Orgelbouw	<a href="http://www.johannus.com">www.johannus.com</a>	37	Wahl Organbuilders	<a href="http://www.wahlorganbuilders.com">www.wahlorganbuilders.com</a>	110
Kegg Pipe Organ Builders	<a href="http://www.keggorgan.com">www.keggorgan.com</a>	54	Charles Dodsey Walker		89
Kerner & Merchant Pipe Organ Builders	<a href="http://www.kernerandmerchant.com">www.kernerandmerchant.com</a>	109	Nancy Wertsch Music Ltd.	<a href="http://www.wertsch.com">www.wertsch.com</a>	110
Levsen Organ Co.	<a href="http://www.levsenorg.com">www.levsenorg.com</a>	109	Wicks Pipe Organ Co.	<a href="http://www.wicksorgan.com">www.wicksorgan.com</a>	110
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Lyric Choir Gown Co.	<a href="http://www.lyricrobes.com">www.lyricrobes.com</a>	108	Yale Institute of Sacred Music	<a href="http://www.yale.edu/ism">www.yale.edu/ism</a>	55
Marshall & Ogletree	<a href="http://www.virtualpipe.org">www.virtualpipe.org</a>	39	Cornel Zimmer Organ Builders	<a href="http://www.zimmerorgans.com">www.zimmerorgans.com</a>	38
Matterhorn Travel	<a href="http://www.matterhorntravel.com">www.matterhorntravel.com</a>	51	W. Zimmer & Sons Inc.	<a href="http://www.wzimmerandsons.com">www.wzimmerandsons.com</a>	55

# THE LAST PAGE

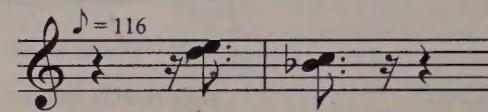
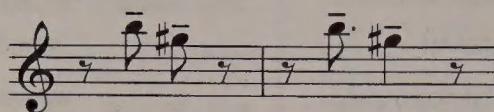
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"Birds were the earth's first musicians."

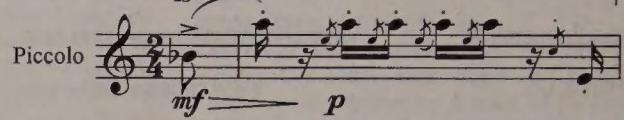
Olivier Messiaen

Below are some of Olivier Messiaen's transcriptions of bird songs, taken chiefly from *Messe de la Pentecôte* and *Oiseaux exotiques*.

8' Bourdon



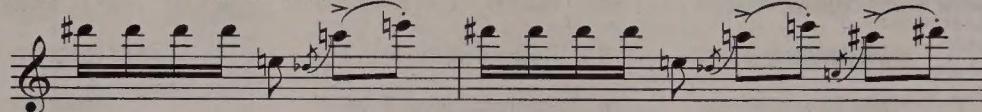
4' Flûte, 13/5' Tierce, 1' Piccolo



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8' Flûte



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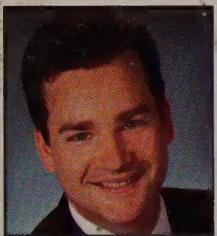
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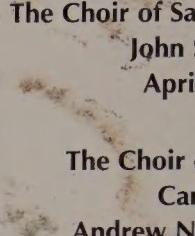
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David Goode\*



Gerre Hancock



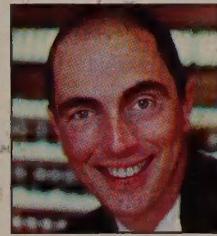
Judith Hancock



Martin Haselböck\*

The Choir of St. John's College  
Cambridge, UK  
Andrew Nethsingha, Director  
West Coast USA tour  
March 22–April 4, 2009

\*= European artists available 2008–2009



David Higgs



Marilyn Keiser



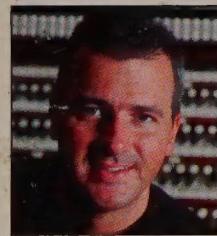
Susan Landale\*



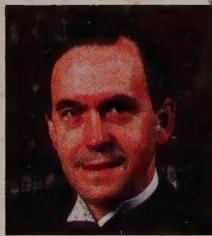
Olivier Latry\*



Joan Lippincott



Alan Morrison



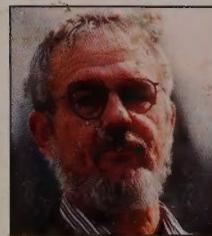
Thomas Murray



James O'Donnell\*



Jane Parker-Smith\*



Peter Planyavsky\*



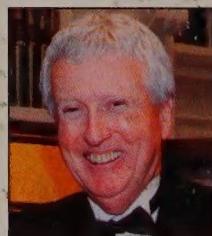
Simon Preston\*



Daniel Roth\*



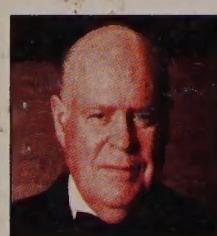
Ann Elise Smoot



Donald Sutherland



Thomas Trotter\*



John Weaver



Gillian Weir\*



Todd Wilson



Christopher Young

\*\*\*\*\*SCH 5-DIGIT 48220  
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